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American Art News

VOL. XIV., No. 19. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, FEBRUARY 12, 1916.

10 PAGES.

SINGLE COPIES, 10 CENTS.

CATHOLINA LAMBERT COLL'N.

With the opening at the American Art Galleries today of the exhibition of the 368 pictures and the 33 marble sculptures and statuary from the collections of Mr. Catholina Lambert, removed from his residence, "Buena Vista" castle, near Paterson, N. J., and which will be shown at the Galleries until Feb. 21 on the evening of which day their sale will begin, to be continued for that and three following evenings in the Plaza Ballroom—are collectors and lovers will have an opportunity to see and study one of the most interesting and important assemblages of art works, that has ever been offered at auction in this country.

In previous notices the ART NEWS has endeavored to point out the salient features of this remarkable collection—but it has been impossible to do more than notice and to illustrate a few of the more important and valuable pictures. Even now, as this last review must be written before the works are placed on view, even with the aid of the handsome Catalog it must necessarily be inadequate to the subject.

It may be well, however, to indicate to the art lovers who purpose visiting the exhibition and attending the sale, the more striking features of the collections and to emphasize its interest and value as an aid to art education.

For Mr. Lambert, through his long life time of collecting pictures and sculptures, has been rarely catholic in his taste and his collecting. Unlike many of his fellows he has not confined his collecting to the narrow limits of any one school of painting, old or modern, but has roamed afield, with a discerning and discriminating taste and eye, and has sought to secure works which appealed to him for their beauty and as representative of the varied schools and painters which he most liked, and with which schools and painters he thus soon became well acquainted. And he bought not in any one market, but where and when he pleased—one summer in London, another in Paris, and now and then in Vienna, Rome, Milan, Florence and even Berlin, not neglecting New York. And he knew all the prominent collectors and dealers of Europe and America, in whose homes and galleries, the cheery, sturdy, spectacled, middle aged and then elderly man was always welcome. The "tricks of the trade" he also knew, and a twinkle in his good, kindly eyes, and sometimes a flash, discernible through his gold rimmed spectacles were the signals to those who knew him, either of amusement at his own discernment, or of annoyance at some detected attempted deception.

But, while remarkably cultivated and studied in the history of art Mr. Lambert, who began life as a Yorkshire cotton spinner, and became one of America's best known and wealthiest silk manufacturers, was ever modest. He never laid claim to infallibility as an "Expert," but modestly and quietly went on his collecting way—giving pleasure to himself in the pursuit of his art collecting hobby, and to a host of friends in his collections, which he delighted to show to these friends in his beautiful castle at Paterson, for many years.

Such is the manner of man that Mr. Lambert is. Now, when he has arrived in the eighties, but still comparatively vigorous and as mentally alert as ever—the fortunes of war—for it is due to the European war that through consequent tightness of the money market in 1914, he was forced to turn over his properties, including his collections to a Trust Co. (not making any failure, however), he sees these collections pass to other hands. The life of Mr. Lambert and the near dispersal of his collections is a veritable romance that someday some writer may tell in detail to an admiring public, and thus this final chapter in the history of this old collector makes the coming exhibition and sale of peculiar and unique interest.

Varied Schools Represented.

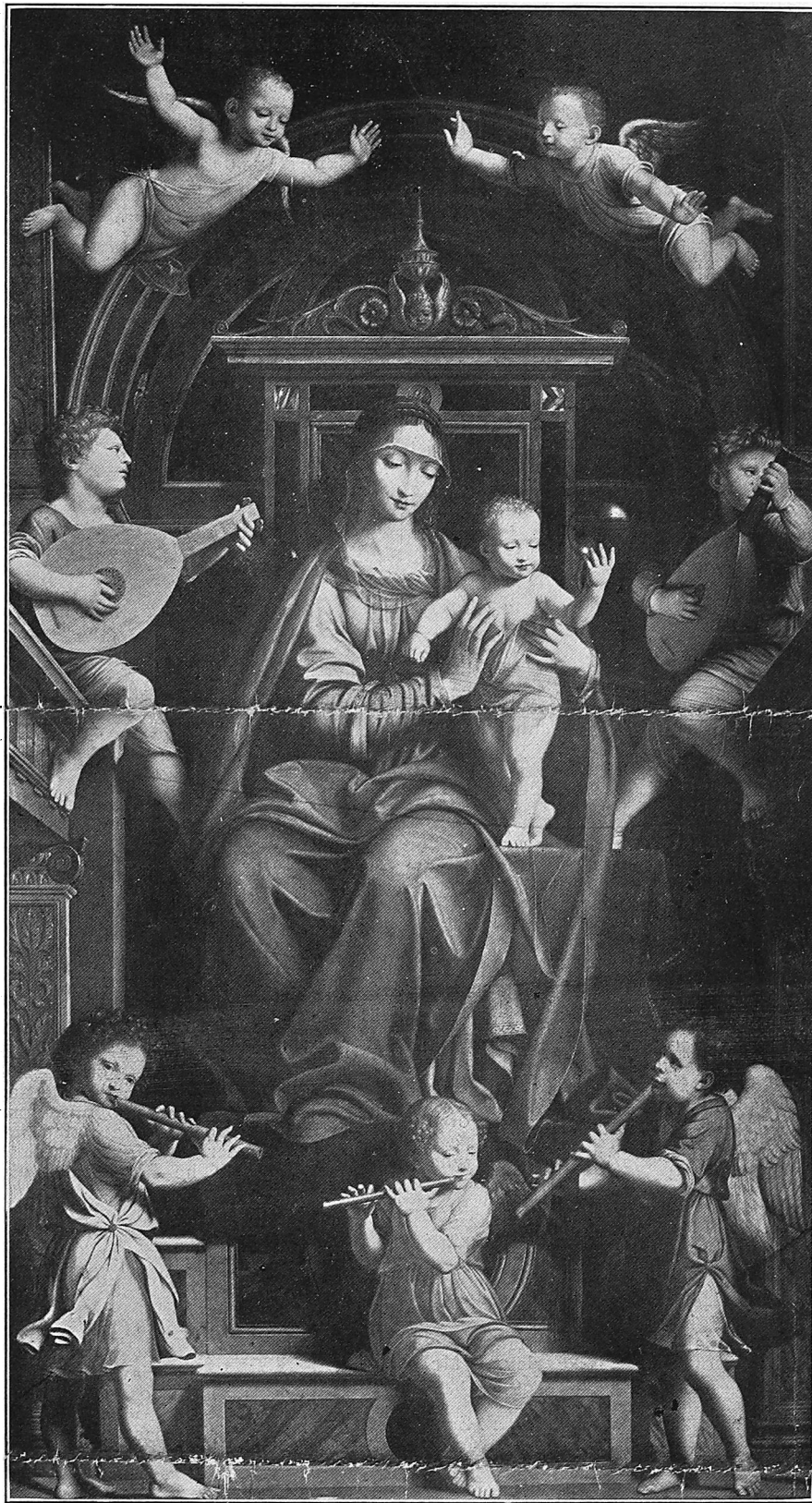
An idea of the scope of the Lambert collections may be obtained when it is stated that it contains examples of the early Italian, French, Flemish, Spanish and English and of the modern French, English, Hungarian, Russian and American schools, most of them representative, and all interesting.

Lovers of old pictures will be especially interested in the collections, for while they have many and good examples, as said above of the modern Foreign and American painters, there are numerous panels and canvases by famous old painters, and others, over whose attributions and authorships, the critics and "experts" will dispute.

Early Italian Pictures.

The early Italian painters are largely represented and the work which most stands out, is the large and fine altar piece "The Madonna Enthroned" by Bernardino Luini, reproduced on this page of this issue, which came from the late Sir William Agnew, who ranked it with the Morgan Raphael, recently presented to the Metropolitan Museum, by Mr. J. Pierpont Morgan, and the Blenheim Palace Raphael of the same subject. The angels on the Predella in this picture rival the famous ones of Carpaccio. Next in importance to this

There are Madonnas and Infant Christs and presentations of various Saints by Albertinelli, Guercino, Cariani, L. Carracci, da Sesto, Cimabue, Cima, Cipriani, Santa Croce, de Treviso, Grandi, Parmigiano, Sassoferrato, Innocenzo, Salai, Santi, Schidone, Sirani, a portrait of "Leonora de Toledo" by Bronzino, a Roman ruin by Pannini, and other works, attributed to the schools of Veronese, and Titian. All these pictures, with few exceptions, have a good provenance or history, and those who purchase them will have an opportunity for study and research, which may reveal new



THE VIRGIN ENTHRONED

Bernardino Luini

In Coming Catholina Lambert Sale

beautiful work is perhaps the "Holy Family," given to Andrea del Sarto, but which some critics attribute to a greater brush, and which was reproduced in the ART NEWS on Feb. 5. A typical oval panel of the "Virgin and Child," sold by Agnew and Sons of London to Mr. Lambert, as by Botticelli, is also a beautiful work, and is warmly endorsed by competent authorities. A large, typically decorative "Ascension of St. Margaret," from the Bishop of York, England, is probably the original, for even a larger painting of the same subject by G. B. Tiepolo.

facts regarding them of surprising interest and value.

Old Dutch and Flemish Paintings.

Numerous also are the old Dutch and Flemish paintings in the collection. These include no less than four, given to Ferdinand Bol, Rembrandt's greatest pupil and follower, portraits of a man and of a woman and of Rembrandt's mother, purchased respectively by the late H. O. Watson in London for Mr. Lambert, and by the collector himself from Edward Brandus, the late T. J. Blakeslee, and the "St. John

Chiding Herod"—the last by far the best, from Dowdeswells of London. There is a Jan Brueghel "Raising of Lazarus," an attributed A. Cuyp, a fine G. van Eckhout, "The Tribute Money," from the Earl of Dudley's collection, a striking Govert Flinck, "King Lear," from Laurie and Co., two examples of Geeraerts the Younger, two excellent portraits of men by B. Van der Helst, and an equally good "Portrait of a Lady" by L. Van der Helst, a large and sensational canvas, given to Jacob Jordaens "Daedalus Fastening Wings on Icarus," two portraits of women, given to Nicolas Maes, the one of the older woman from Dowdeswells, much the best, a typical G. Metsu, an equally typical Portrait of "Pieter de Scheldt" by Mierevelt, a fair Molenaer, "Village Pete" from Durand-Ruel and a "Portrait of the Sheriff of Dordecht" by Paulus Moreese, also from Durand-Ruel.

One finds among the early Dutch and Flemish pictures, examples of Daniel Mytens, a full length standing presentment of the Marquis of Huntley, as good as a Van Dyck, a striking work, of Francis Pourbus the Younger, a "Portrait of A Rabbi," boldly given to Rembrandt in the Catalog and which is probably a replica of the same subject in the Berlin Museum, and no less than eight pictures, wisely cataloged as of the "Rembrandt school"—all superior works, and which, by a less careful collector, would be given to the great master.

There is a large and interesting canvas, cataloged as by Rubens, "Virgin and Child" from Durand-Ruel, two examples of Van der Neer, one each of Van de Werff and Van de Velde, and four in the Van Dyck manner, two given to the "Period," and two to the "School of Van Dyck," two examples of Van Goyen, one of van Honthorst, three of Van Keulen, three, given to Bernard van Orley, a van Ostade, a Van Ravenstyn, one each of Jacob and Solomon Ruysdael, a really stunning man's portrait by Verspronck, reproduced in the ART NEWS of Jan. 29, and a Cornelis de Vos, which list completes the long list of the more striking early Dutch and Flemish works.

Early Spanish Pictures.

The early Spanish pictures are few but good in quality, and comprise two examples of Carreno de Miranda, a good Coello, a splendid "St. Christopher and the Christ Child," by Alonso Cano—one of the best works in the entire collection, and reproduced in the ART NEWS of Feb. 5, a good "Mother and Child," by C. Coello, a small "St. Francis" by El Greco, an attributed Murillo, a charming portrait by Pacheco, "Daughter of Velasquez," two examples of Pereda, one of Perez, and a "Portrait of a Spanish Bishop" by Zurbaran.

Old French Pictures.

These, again, are few in number, but representative, the most important the "Death of the Grandfather," one of the four pictures said to have been painted by Greuze for the Lyons Museum, but never delivered, and purchased from Durand-Ruel, the large group portrait of three members of the artist's family, given to Largilliere, a smaller replica probably of the still larger canvas of the same subject at Versailles, and two good examples of Drouais.

Early English Paintings.

Mr. Lambert favored greatly the works of the masters and their followers of the early English school, and the examples he secured, many from the late T. J. Blakeslee, are many and of varying quality. The most important are the large canvases given to Lawrence and Harlow, and the beautiful Italian landscape by Richard Wilson. The "A. de Opening of the Gate" is boldly given to Lawrence by the Cataloger, Mr. W. E. Roberts of London, but in a footnote he curiously doubts his own attribution, and says it is "the work of an able studio assistant of the master." It is a fine work and Mr. Roberts' strange "volte face" needs explanation.

It was the custom of Lawrence to leave the accessions, painting of animals, etc., in a picture, to his assistant, and in this there is evidence that the donkey and background are the work of the assistant, who, it is said, was a much better animal painter than Sir Thomas himself.

The remaining five canvases given to Lawrence are fair to good examples. The four portraits by George Henry Harlow show this able painter at his best and especially the portrait of a young woman, long given to Lawrence, but which is finer than many a Lawrence.

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The head of an elderly man by Andrew Geddes, A.R.A., is an especially clever work by this Scotch master and is one of his best pictures, painted after his visit to Holland where he made a special study of Rembrandt's work.

Of the three portraits given to Reynolds, that of Mrs. Bennet is the best, while Gainsborough is represented by a landscape, and a "Portrait of Gen Johnson"; Hogarth by the "Price Family," Hoppner by a "Portrait of a Lady," and Romney by two portraits, one of a lady, and another of Mr. William Henschel.

Other early English pictures of note, are two portraits by Beechey, a "Portrait of an Old Merchant," by Barker of Bath, the landscapist, two landscapes by Callcott, two studies by Constable, a good "Old Crome," three fine, strong portraits by William Dobson, an excellent "Portrait of a Lady," by Watson Gordon, a lovely example of Angelica Kauffman, "Mother and Child," two typical examples of Kneller, two of Lely, two of Morland, a charming "Portrait of the Marchioness of Rockingham," by Sir Francis Cotes, reproduced on page 5; good landscapes by Shayer, Stannard, Stark, Vincent and Willcock, the last almost a Constable in quality, and a handsome "Classical Landscape" given to Turner, but more suggestive of some clever imitator of Claude Lorraine.

The Modern Pictures.

If, perchance, the old pictures owned by Mr. Lambert should not realize all expectations, the modern ones will certainly atone for any loss. They are, with few exceptions, of superior quality and unquestioned as to attribution. In the list of modern French works are to be found examples of Anastasi, Barge, Boudin (3), J. L. Brown (4), Corot (2), Courbet (3), Daubigny (2)—one a beauty—Delacroix (2), Desbouts, Diaz, Dupre (2), Goubie, Huguet (3), Lepine (3), Michel—the unusual number of 18, all excellent examples—Millet, Monet (6), Montanard (2), Monticelli—again the unusual number of 29—some of splendid quality—Moreau, Pesne, Pissarro (7), Puvis de Chavannes (3), Renoir (4), Rico, Rousseau, Roybet, Sisley (8), and Troyon, surely a fine feast for Barbizon and Giverny school lovers. Mr. Lambert knew Monticelli well and purchased several of the examples of the painter directly from him.

Modern American Works.

And last, but not least, come the modern American pictures, which are in, themselves, notable. There are 11 Blakelocks, all good and, one the "Moonlight," reproduced on the front page of last week's ART NEWS, the finest landscape by the artist he ever painted. There is a good Bogert, and a Boggs, two Franzen portraits, one Hassam, one E. L. Henry, a fine Inness landscape, from the Richard Halsted sale, a good Kost, an early and fine Geo. McCord, an Arthur Parton, a Quartley, three examples of F. K. M. Rehn, a Julian Rix and a Marcius Simons.

The Sculptures and Statuary.

The 33 sculptures and statuary are fairly good, if some are old-fashioned. There are examples of the American Freeborne, Ives (6), Powers, his "Hiawatha," and Wolff.

James B. Townsend.

PENNA. ACADEMY DISPLAY.

The one hundred and eleventh annual exhibition of the Pennsylvania Academy of the Fine Arts, which opened to the public in Phila. last Sunday, Feb. 6, following the annual reception the preceding Saturday evening, differs little in general average of merit and conservativeness of tone from its predecessors of the past few years. As always, there is a goodly proportion of what may be called clever work among the exhibits and, again, even a larger proportion than usual of pictures that have already been shown in N. Y. this season—so many indeed from the recent Winter Academy display that the New York visitor might well fancy himself, at times, wandering through the Fine Arts Galleries in West 57 Street.

Absence of Works from Europe.

A distinguishing feature of the exhibition in former years, namely, the only representative showing of recent work by the strongest American artists resident abroad, was necessarily, owing to the war, absent from last year's exhibition, and is this year, from the same cause, again missing. While a few of these artists, notably Frank Boggs, Marie Louise Brent and Alexander Harrison, have sent examples from Paris, these are not enough to strike any distinctive note. The absence of works by these Americans, which are, as a rule, more or less expressive of the latest art developments or tendencies in Europe, and which are also, as a rule, distinctly clever and original, made it necessary again this year for the Academy officials to invite more of the stronger works shown elsewhere; and, as said above, many of these come from the recent Winter Academy and certain displays in N. Y. dealers' galleries, and from the, also recent, annual Chicago Institute display. The presence of these works, now familiar to general art lovers, and to those who follow the routine exhibitions, not only tends to sober the general atmosphere of the exhibition, but to deprive it of that freshness and novelty which were formerly its chief characteristics. In fact, the Pa. show this year reminds one of a larger and more varied N. Y. Academy exhibition. This is not meant as a reflection upon the Phila. show, for the N. Y. Academy displays have slowly, but steadily, improved in scope, variety and strength during the past five years.

The exhibition has 439 oils this year, as against 481 last year, and 217 sculptures, as against 219 last year; so that it is relatively about as large. The hanging of the pictures and placing of the sculptures are, as usual, good; but the task of the Pa. Academy jury and Hanging Committee, with eleven picture galleries—most of them large and well lit—and a large sculpture corridor and gallery, is much more simple than that of the N. Y. Academy juries and hanging committees, which have to pack too much that is good into too small a space for proper display, and, for the same reason, to fail to hang or place, or to reject many deserving works.

A Strongly Local Jury.

There is, as a rule, less dissatisfaction with the Pa. Academy awards than with those of the other large routine art exhibitions of the country, although there is always a general feeling among American artists that the institution favors the medalling and honoring of former pupils of the Academy and of Pa. artists, at times, a little too much, as against those artists whom Heaven has not favored with birth or residence in the Keystone State or, more happily, in the Quaker City. But this is only the natural idea of exhibitors, disappointed as to receipt of honors; and as the jury is always—and notably this year—composed of men of high standing in the profession and had upon it, in addition, to its local members, Daniel Garber (chairman), E. W. Redfield (of course), R. B. Farley, J. McL. Hamilton, Chas. Rosen, Robt. Vonnoh, and Chas. Gray, the N. Y. painters, Gifford Beal, and F. J. Waugh, and the N. Y. Sculptors Paul W. Bartlett and H. A. McNeil, it would seem as if there were a sufficient counter influence against any local favoritism. It is to be noted, however, that the hanging committee, composed of Daniel Garber, R. B. Farley, Chas. Grafly and E. W. Redfield (of course), was entirely local.

The Prize Winners.

The chief honors of the display were carried off this year by Joseph T. Pearson, Jr., who not only captured the first and most important prize, the Temple Gold Medal, for the best picture without regard to subject, for his large oil, a landscape with geese in the foreground, entitled "On the Valley," but also the new Edward T. Stotesbury prize, given by the committee on exhibition to "the most important contribution to the success of the exhibition," for the same painting. This is a remarkable feat for any artist in this country, but there can be no question of the merit of the canvas, original in subject and treatment and having charm of color and atmosphere, although there is grave questioning as to

whether the rather hard fungus-covered, dead tree trunks in the foreground, just behind the two well painted geese, which "strike one in the eye," as it were, and were evidently introduced for sensational effect, had not better have been omitted, with benefit to the beauty of the canvas.

The Jennie Sesnan Gold Medal was given to Emil Carlsen for his fine, breezy, truthful and beautiful marine and coast scene, "Entrance to St. Thomas Harbor," which was shown at the last Winter Academy; and the Carol H. Beck Gold Medal, for the best portrait in the display, to the veteran Douglas Volk, for his most dignified, solidly painted and virile bust portrait of "Dr. Felix Adler," also shown at the last Winter Academy.

Miss Nancy Ferguson won the Mary Smith prize for the best painting by a woman, for her fresh, charmingly colored little view of Provincetown, Mass., in summer; and Karl Anderson, who promised well in N. Y. some years ago, but who has not exhibited much of late years, and has been almost forgotten, captured the Walter Lippincott prize for the best figure painting, for his canvas entitled "The Heirloom," a strong composition, well thought out and ably handled. The Geo. D. Widener Memorial Medal, for the best piece of sculpture in the display, was won by Edward McCartan with his figure entitled "The Spirit of the Woods," a well modelled work, but in subject and feeling almost too close to MacMonnies' famous "Bacchante," by which it was evidently inspired, to be exactly original.

Many Familiar Pictures.

To give the list of works on exhibition which have already been shown, and which are more or less familiar, would require too much space and would only weary the reader, but it is always good to see again such canvases as Leon Kroll's "West Shore Terminal," C. C. Cooper's "Malines Cathedral," H. W. Watrous' strong figure composition, "The Dregs," and "Just Two Girls," Irving R. Wiles' "Isabel and her Father," Gardner Symons' "New England Mill," Wm. M. Chase's old outdoors (with Robt. Blum as the figure), "Sunshine and Shadow," W. Granville-Smith's "Summer Sea," George Bellows' "Fisherman's Family," Wm. Ritschel's "Allurement," J. Alden Weir's ten familiar canvases, and his portrait of his father, the late Robt. W. Weir, an early work, but far stronger and better than his later fellows. To Mr. Weir was given a medal of honor for his exhibit.

Best Pictures in the Display.

While, of course, writers, and even artists will differ individually as to which may be called the really best pictures and sculptures in such an exhibition as the one now under discussion, there will be little question, I think, that the honors of the display rest with Joseph T. Pearson, Jr., Robert Spencer, and the Chicago painter, Frederick Clay Bartlett. The last is represented by three canvases, "Flowing Fountain," "Grey and Sunlight" and "Roof Garden Tea," all, and especially the last, spontaneous works, fresh and clear in color, and full of life. The last canvas, although its composition is a little too much spread out, is a really remarkable painting of an indoors with figures, opening out onto a landscape, with most effective distance and atmosphere. It is a most joyous work, and the artist is to be congratulated upon it.

Robert Spencer has four excellent pictures of which "The Blue Gown" is, perhaps, the strongest—a delightful and freely handled portrayal of a young woman seated, against a gray background, with pensive expression. His "Huckster Cart" is admirable in drawing and presentment, his "Rabbit Run Farm" delicious in tone and color, and his "Back Yard," a more typical subject, restrained, and again delightful in tone. There are also superior paintings by Edmund Greacen of N. Y., William Wendt, George Oberteuffer, J. B. Grossman, Carroll S. Tyson, Jr., Chas. E. Woodbury and a splendid recent Cornish Coast scene, "Sunlight and Surf," by Paul Dougherty. Mary Cassatt shows an early work, but one of her strongest, "Woman Sitting in a Garden," and John S. Sargent's always beautiful "Moorish Courtyard" is also shown.

In "The Mother," Marie Danferth Page shows a strong figure work of fine quality, while Robert Henri sends his "Gypsy Girl," almost too hot in flesh color, and his pupil, Alice Kent Stoddard, a figure work, "Leila," is even better than her master's. Richard E. Miller's "Reverie" is the strongest from his able brush seen in a long time, while F. C. Frieseke's "Torn Lingerie" is clever, of course, but rather risqué for staid Philadelphia. There is a good outdoors, "The Orchard," by W. H. K. Yarrow, and Howard Giles shows his beautiful fresh-colored, clear-aired, joyous marine and coast scene with figures, "Holidays."

One finds also Martha Walter's clever dashing portrait of "Dorothy Lee Bell" and near it Cecelia Baux's stiff and unattractive, if well painted, portrait, "Mrs. B." from the last Winter Academy. Mention

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must be made of Gustave Wiegand's always charming landscape "Blue Mountain Lake, N. Y.," and Miss M. Bradish Titcomb's two sunny and breezy little outdoors. W. M. Paxton is at his best this year in his finely, smoothly painted modern Vermeer, "The Letter," and Mrs. Paxton sends her clever interior with figure, "Sick Abed." "The Autumn Fleet" by Jonas Lie, a picture which has already been shown in N. Y., has the strength and color that ranks it even above Hayley Lever's pictures of the same subject—a Cornish harbor with boats.

In "June Morning" by Walter Griffin there is a richness and quality of color which sustains his deserved reputation, and Lawton Parker's "Souvenir" is one of the best canvases from this able painter in many a day. Tender and delicate color mark Daniel Garber's "Down the River—May." The details are too crowded in Carl J. Nordell's figure work, "The Guest," and his still life is better. A delightful example of Chas. H. Davis is his "After the Ball." Thos. Eakins departs from his usual portraits and interiors with figures, this year, and sends two delightful outdoor canvases of sporting subjects, depicting rail shooting. There are fine quality and good composition in Murray P. Bewley's "Image Vender," and Everett L. Warner's "Snowfall in the Woods," Ernest Lawson's "Squatters' Cabin" and Chas. H. Woodbury's "After the Gale" are all strong.

Paul King's "Village—Moonlight" is full of sentiment and delightful in tone, but Hugh H. Breckenridge's "Ivory, Gold and Blue" is tawdry in color. A strong, fine and rich composition by A. G. Warshawsky, "Humble Lives," and a stunning, virile, rich portrait by Frank W. Benson, "Red and Gold," must complete the list of those pictures which most strike one at first view of the exhibition.

Some Good Portraits.

Portraits are less numerous in the present display than usual, but include some exceedingly clever and exceptionally good works. Leopold G. Seyfert has four, of which his presentment of Mrs. Henry S. Paul, Jr., a full length standing one, is perhaps the best. Mention must also be made of the two double children's portraits by Lydia F. Emmet, both in her best vein; of Louis Betts' "Renie," also one of his best; of Wm. Cotton's now almost too familiar, but always good to see, presentment of Mrs. Cotton, painted when she was Miss Dvorak; of the exceedingly fine presentment of "Mr. George Wood" by Lazar Raditz; Julian Story's strong and most successful "Mrs. Nicholas Biddle," exquisitely refined and painted with much sympathy, and of his also strong, if not as attractive, presentment of "Mr. Samuel Rea."

There are also good portraits by Philip Hale, "The Spanish Lady"; Robt. W. Vonnoh, his familiar, truthful presentment of the late Charles Francis Adams; and by Rich'd Blossom Farley, better known as a landscapist, a strong presentment of Mrs. Thomas Ridgway; Arthur R. Freedlander's "Mildred," Jos. de Camp's "Pauline," Carl J. Nordell's "Miss C.," I. H. Caliga's "Ethel," Geo. Bellows' old but always good "Dr. Thompson," Alice M. Roberts' "Miss J. Mumford" and Margaret F. Richardson's "Arthur C. Goodwin," the last an exceedingly strong work. Miss Violet Oakley's four portraits hardly sustain her reputation.

James B. Townsend.

GENERAL ART NEWS.

Mr. Ellsworth's Good Purchase.

Mr. James W. Ellsworth, the well known collector of American pictures and Oriental and near Oriental art objects and textiles, and who has for some years past resided in Florence, Italy, where he has a beautiful villa, but is now again a resident of New York, is being warmly congratulated upon his purchase, at the recent Andrews-Ives-Canfield picture sale, of the canvas "Fog and Surf," by the late Robert A. Eichelberger. This picture, which Mr. Ellsworth secured for the bargain figure of \$1,500, was the last painted by the gifted young American artist just before his death in 1890, was left unsigned, and was shown at the twelfth annual exhibition of the old Society of American Artists in that year, where it was purchased by the late Gen. Brayton Ives. It was shown at the Paris Exposition of 1900, where it was warmly praised by the French critics. The work has always been considered by American collectors and art lovers as one of the finest ever painted by a native artist. It is not only a masterly and truthful rendering of swirling surf on a soft foggy day on the Long Island coast near Easthampton, but is permeated with tender sentiment and poetic feeling.

Gimbels Buy Haseltine Pictures.

Gimbel Bros. of Phila., have bought the collection of paintings, etchings, engravings, etc., owned by the late Chas. F. Haseltine, and the entire collection is now on exhibition and sale in a special large art gallery on the seventh floor of the Phila. store. Mr. Haseltine valued his holdings at \$400,000, but the price paid by Gimbels for the collection has not been made public.

A group of paintings, which the former owner sent to the San Francisco Exposition, will form part of the Gimbel exhibition. Mr. Haseltine had traveled all over the world in quest of art treasures. He acted as "expert" collector for the Corcoran Gallery, Washington; Carnegie Institute, the Buffalo Academy and the Cincinnati Museum.

The various art works will not be auctioned at the Gimbel store. Instead, there will be a price mark on each one. More than 2,000 paintings will be put on sale, and the etchings, engravings and mezzotints number more than 10,000.

Among the artists represented are: Meissonier, Maccari, Rosa Bonheur, Courbet, Tissot, Leutze, Brascasse, Linford, Duez, Achenbach, John Crome, and Wylie. Some of the older paintings have been authenticated, and they will be so labeled. Others, about which there may be doubt as to originality, will be placarded in such a way as to avoid confusion.

Canessa Firm Honored.

President Poincaré, escorted by General Duparge paid a visit to the auxiliary hospital "Garibaldi No. 166," connected with the "Union des Dames de France," located in the Avenue des Champs Elysées No. 125, Paris, which has been graciously placed at the disposal of French soldiers wounded at war, by the owners of the building, Messrs. Canessa, the antiquarians. President Poincaré was received by M. Virot, Vice-President of the Municipal Council of Paris, and secretary general of the Prefect of Police, by Dr. Maréchal, Mayor of the Eight "Arrondissement," by Madame Chatanand, Dr. Delanney, head surgeon, Drs. de Pariente, Vogt, Pierre Sée and Vidal, by the Reverend Bishop Ponsagrives and all the personnel of the institution.

President Poincaré conferred ten "croix de guerre" and two "medailles militaires" on some of the soldiers wounded in Champagne, and after having warmly eulogized all the valorous patients he took leave, applauded by a large public waiting for him at the exit.

FRIEDSAM BUYS A MEMLING.

Mr. Michael Friedsam, of B. Altman & Co., recently purchased from the Kleinberger Galleries an early example of Memling, a "Virgin and Child in a Landscape," painted it is thought about 1465. It comes from the collections of Lord Northwick and Sir Charles Dilke.

LIPPI TAKEN TO MORGAN'S.

Mr. J. P. Morgan has had Filippo Lippi's triptych, "Saint Lawrence with Saints Cosimo and Damien," removed from the Metropolitan Museum and placed in his library. It is one of the most remarkable as well as one of the most valuable works in the Morgan Coll'n of paintings, from which he recently gave the famous Raphael to the Museum.

Henri Paints Mrs. Whitney.

Robert Henri is painting a portrait of Mrs. Henry Payne Whitney. She has already been painted by Prince Pierre Troubetskoy, while Prince Paul has reproduced her in sculpture. Another portrait of Mrs. Whitney is by Troy Kinney.

W. M. Voynich in New York.

W. M. Voynich of London, who is at the Waldorf-Astoria, plans to sail on the Adriatic, Feb. 16, for London, and to return here in May to deliver a course of lectures

EXHIBITIONS NOW ON

The High Jinks of Artistry.

This year as last, 50 artists are holding their annual artistic revel to Mar. 4, with 50 of their most eccentric productions, at the Montross Galleries, 550 Fifth Ave. Being invited and evidently taking their cue, they have sent, in the main, the most outre things they could do. To be sure, a few who take art seriously have contributed works of moment, but the rest have followed their somewhat perverse natural bent and carried their futurist and modernist fads to the limit.

But there are pearls among all this wayward painting by men of undoubted talent. Witness the beautiful little picture by Herbert Crowley, in which gold leaf is used with such telling effect, showing a church, on a mountain side "Lit for Blessed Mysteries," and Carl Anderson's delightful study, so beautiful in color and tender in sentiment, of Mrs. Chauncey J. Blair's Rosselino "Madonna." Contrast these with Hugo Robu's chromatic phantasy "The Dance," George Hart's group of inhabitants of Mars, skating on "Englewood Ice Pond," Henry Fitch Taylor's "Color Hypothesis," "The Rat Catcher's Daughter," Joseph Stella's "The Procession—A Chromatic Sensation," Max Weber's "The

The Gorham Galleries

Announce a most important Exposition of the recent Decorative Art of Prominent American Sculptors March 20th to April 15th inclusive

Salmagundi Club's Annual Auction.

The annual exhibition of small paintings by members of the Salmagundi Club is now on in the Club gallery, 14 W. 12 St. preparatory to their sale at auction, the evenings of Feb. 16-18 inclusive.

There is a poetic little landscape by Granville-Smith. Bruce Crane's "Golden Glow" is unusual in conception, and Warren Eaton's rendering of a sunset in Holland is typical of his art. There are pictures of "Fishing Boats, St. Ives" by Guy Wiggins; of "Cows" by E. C. Volkert; "Oxen at Work" by Paul King; a nude by Warren B. Davies, and by Paul Cornoyer, "Columbus Circle," his accustomed able portrayal of N. Y. streets on a wet day.

"The Mill Stream" by Edmund Greacen, who is keenly sensitive to the quiet moods of nature, has appeal, and there is a diminutive expression of Frank T. Johnson's favorite theme—"Night in Juarez"—and a delightful Cullen Yates, "Autumn Foliage." Oscar Fehr sends a strong little picture—"Annisquam Sand Dunes," and C. H. Macrum's N. Y. street scene is good. G. L. Nelson contributes "The Toilet." He pictures in an original way, the inevitable nude, reflected in a mirror. The arrangement is good, and the little figure well modeled. F. Luis Mora's Spanish street scene, "Hustling Business" has life and movement. Denman Fink's women and children on the beach is brilliant. There is a F. Waugh marine only fair in quality, a spring time landscape, with tender green foliage by Jules Turcas, a pleasing arrangement of a girl sewing by Ledyard Towle, a Hobart Nichol snow scene, a poetic little nude by Edward Dufner, and a strong Autumn landscape by Frank De Haven.

God of "Humormystics."

A strange artistic production, full of odd imagery, is Henry Clews, Jr.'s "God of Humormystics," now on view at the galleries of Jacques Seligman & Co., Inc., 705 Fifth Ave. From a basic column of colored marble, about whose base disport three bronze amorini, one with wings and drunk, and another uplifting a wreath, rises an emaciated and strongly modelled bronze figure of an aged man, crowned with a bird's nest at whose edge two doves bill and coo. He stands on a base, bearing a woman's head and hand and a colossal frog. He holds in one hand a rose and in the other nothing. About the round base circle 18 heads, including those of the Saviour and the Virgin, and others, crowned and uncrowned, but nearly all grotesquely ugly. Inspired by the early art of the Chinese the work is a bitter satire on life, sardonic and rather horrible, if somewhat fascinating.

(Continued on page 6.)



JOSEPH RELATING HIS DREAM

Jan Victors

In coming Catholina Lambert Sale

on his specialty of old illuminated and art illustrated Mss. and books in universities of the middle West. He will give another series of these lectures at other universities next Autumn, but will spend the summer in Europe.

Mr. Voynich, who is an authority on his subject, is more strictly a dealer in and collector of art than of literary material, but is exceptionally well versed in both subjects. He has had a most successful visit in America during the past six months, and has left a number of treasures here which greatly enrich the collections of Western museums.

Another Copley Sale.

The extraordinary list of recent purchases of portraits by John Singleton Copley, America's earliest "old master," received an addition in the recent disposal, by the Copley Gallery of Boston to an important buyer in the Middle West, of an early Boston Copley, the fine portrait of Nathaniel Hurd, the silversmith and engraver. Copley and Hurd were known to have been intimate friends and the portrait is a worthy tribute from one artist to another. The painting of the hands is strong, and the general composition is original in conception.

"Casually Dropped" into a Tomb.

"Casually dropping, through a hole in the roof into an ancient tomb near Sakkara, Egypt, and looking about and deciding that it was just the tomb for the Egyptian department of the Metropolitan Museum to have among its exhibits, Mr. Albert M. Lithgoe, curator of that department, secured the huge structure."—Gustave Kobbé in N. Y. Herald.

Vocal Solo" and S. I. Slomka's "Bathing Scene," with its cleverly fantastic shapes.

The notes of truth are struck with resonance in such works as Randall Davey's really beautiful "Girl in Black," Eugene Speicher's sterling "Portrait of Hervey White" and Robert Henri's "The Sleeping Girl," a remarkably well painted if rather prosaic half nude. Wood Gaylor shows a "Dawn," well designed, but with terra cotta colored and non-modelled figures of a father and mother whose child is darker than they are, and Arthur B. Davies a "Bacchante Mother" and other figures in sector planes. W. J. Glackens sends a brilliant figure of a "Young Girl" in the Renoir vein and Walter Pach a woman's "Portrait," in No-Light Land. Hamilton Easter Field produces an artistic as well as a realistic effect with simple means in "Causerie" and Charles Reiffel has a cleverly brushed and sunny landscape. A brilliant color study is Eugene P. Ullman's "Bouquet."

Among others represented are Berlin, Brinley, Gussow, Hartman, Heath, Kuhn, Lever, Lichtenstein, Macrae, Nankivell, Pascin, L. Kroll, I. F. Parker, the Prendergasts, Stinemetz, Charles Walther and Walters.

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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.
AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40th Street.
Tel. 7180 Murray Hill.
JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40th Street.
REGINALD TOWNSEND, Secretary,
15-17 East 40th Street.

SUBSCRIPTION RATES.
YEAR, IN ADVANCE - \$2.00
Canada (postage extra) - .50
Foreign Countries - 2.75
Single Copies - .10

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given. Two weeks' notice is required for
changing an address.

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AMERICAN EXPRESS CO. Haymarket
Art News Office 17 Old Burlington St., W.

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Brooklyn Daily Eagle 53 Rue Cambon
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Advice as to the placing at public or
private sale of art work of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

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We are so frequently called upon to pass
upon the value of art works for collectors
and estates, for the purpose of insurance,
sale, or more especially to determine
whether prior appraisals made to fix the
amount due under the inheritance or death
taxes are just and correct ones—and so
often find that such former appraisals have
been made by persons not qualified by ex-
perience or knowledge of art quality or
market values, with resultant deception and
often overpayments of taxes, etc.—that we
suggest to all collectors and executors the
advisability of consulting our Bureau of
Appraisal either in the first place or for
revision of other appraisals. This Bureau is
conducted by persons in every way qualified
by experience and study of art works for
many years, and especially of market values,
both here and abroad; our appraisals are
made without regard to anything but quality
and values, and our charges are moderate—
our chief desire being to save our patrons
and the public from ignorant, needless and
costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested
are reminded that the first two numbers of
Sales of the Year for 1915, in pamphlet form,
are still on sale at the AMERICAN ART NEWS
office, 15 East 40 St., at 25 cents each, post-
age prepaid. No. 1, the Brayton Ives Col-
lection of Prints, and No. 2, the Blakeslee
and Duveen Pictures Sales. The first of
the series for 1916, No. 3, the Reisinger
and Andrews-Canfield Picture Sales, will
soon appear.

NEARING SEASON'S HEIGHT.

The week which opens tomorrow will
bring the art world nearly to the height
of the current art season in America.
Our columns this week, crowded as
they are with art news, exhibitions and
records of art and literary auctions, past
and to come, bear evidence of the ex-
ceeding activities of this world art mart
at this season.

Our readers in war-smitten Europe,
or in the far south and middle and far
west, may naturally assume from our
record of all this activity, that the art
business season is flourishing. Alas,
Art exhibitions and auction sales do
not necessarily spell prosperity. The
art business requires more than these.
It needs the golden stream which has
happily brought prosperity and happi-
ness to the stock and other markets to
flow, if only slowly, its way. But above
all it needs new and young art collec-
tors to "rattle around in, if they cannot
fill," the shoes of the older ones who
have recently passed and are passing.

CORRESPONDENCE

That "Wounded" Library Lion.

EDITOR AMERICAN ART NEWS:

Dear Sir:

Referring to Mr. French's communica-
tion in the ART NEWS today, and my letter
regarding the library lions, of course, as an
amateur I defer to Mr. French's judgment,
but my letter was prompted entirely by the
fact that I hated to see one of the most
prominent pieces of sculpture in our great
city go on forever with a patch in its side.
I do not know whether it is intended to re-
pair the poor lion's serious wound, or
whether it is intended to leave him there
disabled; but, at any rate, I can see no harm
in calling attention to it.

Battle-scarred statues will be popular in
Europe after this great war, but New York
has not been bombarded since 1778, and I
do think that even a poor outsider like
myself can hope that the sculpture and de-
coration of our public buildings would at
least start their careers whole.

Yours very truly,

S. H. P. Pell.

New York, Feb. 5, 1916.

MUSEUM BUYS A STUART.

The brilliant full-length standing portrait
of Master Ward by Gilbert Stuart, shown at
the Scott and Fowles galleries here two
years ago, has been purchased by the Min-
neapolis Museum from the Dunwoodie Fox
Fund, through the Reinhardt Galleries.

OBITUARY.

Earle M. Cosgrove.

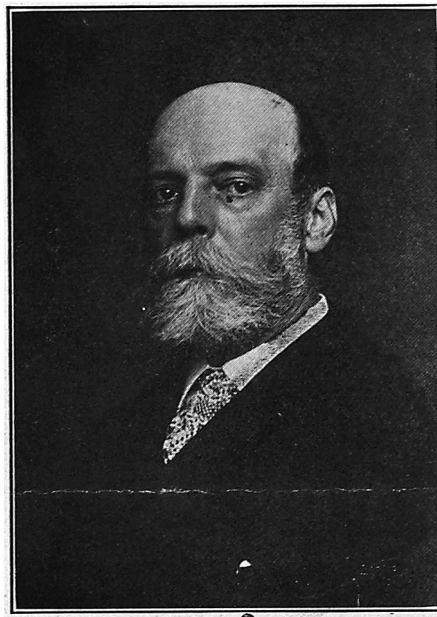
Earle M. Cosgrove, died Dec. 21, at Los
Angeles, Cal., at the age of 24. He was
born on Santa Catalina Island. Four years
ago he studied at the N. Y. School of Art
and Design. He had done good work as
a scene painter and originated the idea
of lobby display posters.

Rudolph Blind.

The artist and translator, Rudolph
Blind, died Feb. 3, in London, in his 66th
year. He was born in Brussels and studied
in the University School and the Royal
Academy. He assisted in the decoration of
the Vienna Opera House. Among his pic-
tures are "The Throne of Grace," "The
Golden Gates" and "Christ the Consoler."
He fought in the Franco-Prussian war and
received the Prussian medal at the siege of
Strassburg.

Louis Japy.

Louis Japy, the landscape painter, and
one of the last pupils of Corot, died in
Paris a few days ago, aged 76. From the
same province as Courbet, he studied with
Francais, as well as Corot, and made his
debut at the Salon in 1864. He was a mem-
ber of the Société des Artistes Français,
winning the silver medal in 1900, and was
made Chevalier of the Legion of Honor
in 1906. He was a painter of much charm
and sentiment, especially successful in his
views in the Doubs and the Jura, his native
country.



Alexander Wilson Drake.

Alexander Wilson Drake, for 40 odd years
art editor of "Scribner's Monthly" and its
successor the "Century Magazine" and the
"St. Nicholas Magazine," died in this city,
aged 73, on Feb. 4. He retired in 1913, was
for a time art editor emeritus, and in the
same year he was given a dinner by 400 art-
ists. A man of singularly agreeable and
kindly nature, Mr. Drake was large-
ly responsible for the high quality of both
American illustration and wood engraving.
To the young artist he was both friend and
patron. He was noted as a collector and
for a number of years had gathered, at his
home in East 8th St., overflowing collections
of pewter, brass and copper, as well as
rings, bottles, silver boxes, cotton prints,
samplers, amber, ship models, bird cages,
and even decorated bandboxes. So many of
these things did he collect, that the overflow
resulted in several sales.

The "father of the new wood engraving,"
which attracted so much attention abroad,
as well as at home, was born at Westfield,
N. J. In early youth he became an appren-
tice to William Howland, then a leading
wood engraver, and managed his business,
when the latter went to the Civil War. He
drew on wood also, studied oil and water-
color painting and taught drawing at the
Cooper Union, starting after it was over in
business for himself. J. G. Holland, Ros-
well Smith, Richard Watson Gilder, and he
started for the Scribner firm, "Scribner's
Monthly."

Juengling, Cole, F. S. King and Henry
Wolf were the "big four" in American wood
engraving he helped develop, while the
artists whose work he brought forward in-
cluded Robert Blum, whom he brought from
Cincinnati. With him in the art department
of the "Century" became associated Messrs.
Frazer and Whittle, the last of whom still
survives, but is not with the magazine. In
the Union Square days the way to the liter-
ary and art dep'ts was an illustrator's gal-
lery. Mr. Drake was the author of a number
of poems and short stories. A founder of
the Aldine Club, he was also a member
of the Century Players, National Arts, Gro-
liers, Authors and Salamagundi Clubs as
well as the Caxton Club of Chicago. He
was married three times, first to Miss Hilah
Lloyd, second to her cousin Miss Anne
Lloyd and thirdly to Miss Edith True, who
survives him. By his first wife he leaves
two married daughters.

The True Collector.

In a dozen forms the passion of Alexander
Wilson Drake as an art collector found ex-
pression for many years. In each because of
his zeal and judgment as a trained expert
he excelled.

He rummaged through east side shelves
in search of some new find in Russian or
Italian brass or copper work. He ransacked
chance corners for old bottles of colored
glass and odd shapes. Lacquered and paint-
ed bird cages from the hands of Chinese,
Japanese and Dutch craftsmen were his de-
light. His pewter plates and tankards all
had historical associations or bore the mark
of famous makers of France, Germany and
the American colonies. Old flowered band-
boxes, figured cotton prints, long out of date,
hundreds of rings of artistic design, small
silver boxes, engraved and hammered, for
the toilet tables of ladies of past genera-
tions, he gathered them together from every
quarter wherever they came under his eye.
His house was a museum of treasures per-
sonally selected with infinite care, until at
times it became so over-stocked that he was
forced to sell parts of his collections. When

he sold, he started the search anew, not as
a millionaire art patron with his check-
book in hand, but with the imparting instinct
of the man who knew the game and played
it for the pleasure he found in it.

These were Mr. Drake's recreations, the
pastimes of the busy life of an art editor
whose fostering hand contributed very
largely to the development of American
wood engraving. Art to him was not en-
tirely a matter of costly canvases by old
masters, rare tapestries or porcelains of
fabulous value; he found it everywhere.—
Editorial, New York World, Feb. 7, 1916.

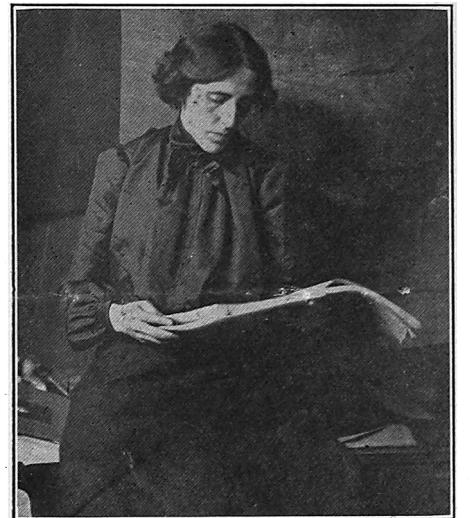
W. S. Burton.

William Shakespeare Burton, son of the
actor W. E. Burton, died last week at Lee,
England, aged 84. He was born in London,
and on his father and mother separating,
was placed under a guardian, and sent to
King's College. He later entered the Royal
Academy Schools and won the gold medal.
Five years thereafter he sent to the Royal
Academy exhibition "The Wounded Cava-
lier." This was rejected, but attracted so
much attention in the discard, that it was
finally hung on the line. Other pictures,
which attracted much attention, were "The
World's Ingratitude" and "Auto da Fe."

The artist suffered much from ill health
and passed several years in a darkened
room. A daughter was alone left to him in
his old age, out of several children. He
aided his mother to secure dower rights in
the estate of his father, who left all to
charity.

Mary L. Macomber.

Miss Mary L. Macomber died in Boston
Feb. 4 last, aged 54. She was born in
Fall River, Mass., in 1861, and began to
paint when only 19. In 1883 she went to
Boston and studied in the Museum art



MARY L. MACOMBER

school there. Her first appearance in pub-
lic was with her picture "Ruth" in 1889, and
since that time her work has been shown at
exhibitions throughout the country. Her
"Love Awakening Memory" was shown at
the Chicago Exposition in 1893, and brought
her deserved reputation. Of late years
she had chiefly devoted her time to the
painting of portraits.

In the passing of Mary L. Macomber
the American art world has lost a dis-
tinguished artist and one, who if she
had not been overmodest and had not
lived and worked in a rather narrow
environment, would have had the larger
and wider fame her ability and her
art merited. For Mary Macomber,
while her work was well known and
duly appreciated in Boston, was, with
her work, too little known to the Amer-
ican art public. She was a rarely strong
woman painter, and her pictures had
exceeding richness, depth of color, and
an old master quality: while those of
allegorical subjects, which she most af-
fected, were permeated with deep and
rarely fine poetic and spiritual feeling.
She was greatly influenced by the mas-
ters of the English Pre-Raphaelite
school, and especially by the Rosettis,
and, in fact, was at one time called in
Boston, "America's Christina Rossetti."
Had Mary Macomber lived and
painted in Paris, London or even New
York, her passing would have been
chronicled as one of the world's mod-
ern masters, instead of only para-
graphed in the American dailies.—Ed.

CHICAGO.

A generous response has been given by local artists to "the call" in behalf of the older French artists. Although the Art Institute gallery, which the officials contributed as a transient headquarters for the movement, is now occupied by the annual exhibition of works of artists of Chicago and vicinity, the committee in charge of the "Appui aux Artistes" announces that other galleries are to be opened for a continuance of the sale of contributed paintings, sculptures, etc. Ralph Clarkson informs patrons where to acquire a canvas or sculpture at a "cut-price" in order to fill this treasury as rapidly as possible.

Among the artists contributing to the fund are Lawton Parker, A. E. Albright, C. F. Browne, Pauline Palmer, Anna L. Stacey, F. C. Bartlett, L. Ritman, Carolyn D. Tyler, P. Bartlett, W. Bernhardt, T. E. Tallman, W. Ufer, Harriet Blackstone, A. Swisher, C. A. Buher, E. S. Cameron, R. Clarkson, Ethel L. Coe, J. St. John, G. Stephenson, H. L. Roecker, E. S. Payne, L. Griffith, O. D. Grover, A. Jourgens, Lucie Hart-rath, J. P. Nuytens, A. H. Ullrich, Antonia Sterbia, Earl H. Reed, Frank C. Peyraud, Elizabeth K. Peyraud, R. Pearsons, C. L. Mulligan, Grace F. McGann, H. B. Lochman, Clara Ketzinger, W. Irvine, W. V. Higgins, J. W. Reynolds, A. E. Philbrick, Grace Ravlin, A. H. Krehbiel, Flora L. I. Schoenfeld, A. H. Schmidt, W. B. Henderson, E. Haskell, O. Gross, C. C. Davis, F. V. Dudley, G. S. Dewey, J. E. Colburn, and Dahlgreen.

C. M. Russell, cow-boy and Indian-comrade painter and sculptor, has 24 oils and 6 watercolors at Thurber's. Russell is a self-made artist who portrays the West that has passed.

Gustave Baumann introduced his first exhibition of American block prints and wood engravings to invited guests and the public, in the Art Institute, Feb. 1, and this is the first collection of its kind ever put on show in this country. Baumann, as all art lovers know, is noted for his wood-block prints in colors and in black and white, and he is an enthusiast. Now, he's the pioneer in assembling wood engravings and prints from wood-blocks. The Timothy Cole types are classed as traditional—this show is typically modern, a result of the Cole brand of art. Twelve women and eight men are exemplified, and there are 147 prints in line. B. J. O. Nordfeldt works in bold relief lines. Arthur W. Dow has a group of color schemes in his landscapes, Elizabeth Colwell, sketches of land and sea, Dean Babcock of Colorado, several forceful compositions, Eliza Gardener picturings of child life, Mary B. Jones "scapes" and "studies," all skillful. Mildred McMillan, Edna Boles Hopkins high-colored flower prints, Gordon Ertz, Michael Carr, and Helen Hyde Japanese lyrics and colors, Margaret Patterson, Juliett S. Nichols, Florence Wyman Ivins, Ethel Mars, Tod Lindenmuth, Rudolph Ruzicka, Bertha Lum, Ada Gilmore, all are well represented. Baumann's prints are in frames of his own making.

The exhibition of oils and watercolors by William and Marguerite Zorach is on at O'Brien's.

Frank Werner is soon going "somewhere out west" to accomplish several commissions in portraiture.

Louis O. Griffith is going to New Orleans to gather fresh inspiration and new subjects for future picturings.

F. Victor Poole, an English artist who has been here several months, has gone to Detroit to paint portraits. Later, he will execute some commissions of the same kind in Boston.

The annual exhibition of works by artists of Chicago and vicinity is installed at the Art Institute. It was opened too late for more attention than an announcement in this week's issue.

Pastels by W. P. Henderson and etchings by Whistler still are on special show at Roullier's. At Ackerman's unusual English prints, old and modern, are on exhibition. At Anderson's there is a show of modern and historic paintings by American artists. The Artists' Guild still is featuring Matilda Vanderpoel's pastels. Moulton and Ricketts are featuring modern French paintings. At Reinhardt's there are paintings by old and modern masters, European and American. The American Art Gallery has a special assembling of American paintings in line. At Crichton Brothers there is an assemblage of rare primitive paintings.

H. Effa Webster.

Three members of the Phila. Plastic Club, Mrs. Paula H. Balano, Miss Mary Butler and Miss Schanna Boericke, are in Philadelphia holding a combined exhibition of some 90 canvases in the club gallery. They are mainly landscapes, Athens and its temple-crowned Acropolis being the leading subject of Mrs. Balano's art. Miss Butler's paintings are of Ireland and Scotland and Miss Boericke shows some poetic glimpses of the Telluride Mountains.

BOSTON.

After all, the wheel of progress does move a bit, even at the "Hub." The fact that the Art Club has opened its gallery for a show by a young and-but little known painter proves that it (the Club) is "going some," if not a great deal. The young man in question is Aldro T. Hibbard, the holder of the Paige Traveling Scholarship from the Museum School for 1913-1915, and his exhibition of 200 or more works, which completely fill both galleries, is more than creditable in so young a man (he is still under thirty), and is really surprisingly so. Its most striking feature, next to its size, is its extraordinary variety of subject and treatment. Indeed, it might be the accumulated "stock" of a painter twice his years. Landscapes, marines, figure pieces, still life, foreign architecture, and some finely executed copies of the old masters reveal the young artist's versatility, as well as admirable facility of execution. From Italy, Spain, France and England Mr. Hibbard has gathered an abundant harvest of good motifs, which he has worked up with warmth and brightness and vigor. He has not only "mixed his colors with brains," like another and greater painter, but with the nameless something that we call *joie de vivre*.

Seven Varied Art Displays.

When a picture gallery is holding seven

in flat washes, the subjects chosen for strength rather than beauty, yet with beauty not absent, as in "A Glimpse of Boston College," "Autumn Morning" and "Fresh Snow in Brookline Woodlands." Miss Martha Walter shows a group of Gloucester beach subjects—gay in color and feeling, the sands alive with modern (and hideous, be it said), semi-fashionable folk, who idle under huge umbrellas. Another woman artist—Miss Blackwelder—also shows her work in this busy haunt, while Lester Hornby holds forth with drawings and etchings, and Joseph Pennell with etchings. One cannot fail to be most agreeably entertained and stimulated by this medley of good things. And last, but not least, one finds here a group of precocious paintings by a little schoolboy of tender years—Master Ahl, the son of A. H. Ahl, a well-known local painter. These comprise still lifes that are far better than some grown-ups make 'em.

Miss Macomber's Passing.

The local art world has been not a little shocked by the death of Miss Mary L. Macomber, although her passing is a loss to a far wider circle than her own community. For many years her works have been seen and admired at all the well-known exhibitions of the big cities. She has been one of the few modern painters who have chosen to paint religious and symbolic sub-

note was originally given to M. F. Terry as part of a complicated deal involving a scheme of inflated prices for the benefit of the middleman in the transaction.

The jury of award of the "Americanization through Art" Exhibition at Memorial Hall, Fairmount Park, announce that a special honor, "Hors concours," has been granted to William Sartain's landscape "Solitude" in recognition of the general services of himself and family in the way of advancing the cause of art in America. The first prize of \$300 for oils goes to E. W. Schofield's "Canal in Winter," second of \$200 to Leopold Seyffert's "Bridal Bonnet." Honorable mentions to Caesare Ricciardi, Morris Molarsky, B. M. Feldman, F. D. DeHenwood. First prize of \$300 in sculpture to Albert Laessle's "Billy," second of \$200 to Albin Polasek's "Aspiration." Hon. mentions to Alexander S. Calder, Giuseppe Donato, Louis Milione, Luigi Maraffi. Albert Jean Adolphe was awarded first prize of \$300 for work in watercolor. a self portrait; second of \$200 to Fred Wagner's "Guelph Hills." Hon. mentions to Lazar Raditz, Nicola D'Ascenzo, Fredk. Nunn, Albert P. Willis, Paula H. Balano. First prize in Arts and Crafts of \$300 to Samuel Yellin for wrought iron work; second prize, \$100, to Edouard Maene for wood carving; another second prize of \$100 for stained glass work to Nicola D'Ascenzo. Honorable mention to Alex Colaressi and André Koronski for artistic jewelry, to C. P. Andrade for copper work, to Decorative Stained Glass Co. for their work, and to Alfred Smith for decoration of leather book-bindings. Mention also is made of Walter H. Everett's illustration "Joy to the World," of Herman Deigendisch's case of miniatures and portrait of "Betty T." by Edith Kellett, and of etchings by Emily Sartain and Max Rosenthal.

Some 65 marines and landscapes in oil and watercolor by Clifford W. Ashley, now on view at the Art Club, give one a definite proof of the real ability of the exhibiting artist, already well known also as an illustrator. The sea and ships that pass upon it are the principal theme of Mr. Ashley's compositions, masterful painting of wave forms; and interesting pictures of the old fashioned New Bedford whalers.

The death of Philip Muhr, prof. of painting at the School of Industrial Art, will be keenly felt by all those who knew that clean and enthusiastic painter, thoroughly genuine in his character and conscientious in carrying out the provisions of the "Muhr Scholarship" founded by his brother, the late Simon Muhr.

Eugène Castello.

CINCINNATI.

An important oil by John H. Twachtman, also two small bronzes by Paulanship, have been purchased by the Museum. The bronzes, "Girl with Harp" and "Mother and Child," were bought out of Manship's excellent "one man" show now at the Museum. The Twachtman canvas was painted in Conn. and belongs to the artist's best period. It is a snow scene, typically fine in its pictorial poetic charm of insight into the simplest of themes—a house, a couple of trees—everything enveloped in snow. Once more Twachtman's favorite mood in nature, his silvery violet, is superbly realized. I recall the fact that it was the Museum, which in 1900 purchased their first picture by Twachtman, his well known "Waterfall" for only \$400, an example which for years was not followed by any other Museum.

Harry B. Lachman's exhibition at Closson's of pictures painted abroad is attracting a deal of attention.

Norbert Heermann.



MARCHIONESS OF ROCKINGHAM

By Francis Cotes, R. A.

In Coming Catholina Lambert Sale

different exhibitions, all at the same time—as is a local one at the present moment—it may be inelegantly said to be running. "full blast," rivalling even the munitions factories in "business." One of the most important and interesting of these exhibitions is that of the newly "arrived" sculptor, Mrs. Louise Allen Hobbs. Mrs. Hobbs has arrived fairly and squarely, as proved by this group of sculptures, which, while cast in antique mold, are unmistakably individual. Notwithstanding their Grecian aspect, they are curiously modern, and yet not so much modern as inclusive, in their spirit, of all the ages. Witness "The Dreamer," "Maternity," "Pippa Passes," "The Water Carrier," and, last of all, the charming, wonderfully human boy presented in "The Shell Game." Depth of insight, vision, subtlety, as well as power, are all combined in these unusual sculptures.

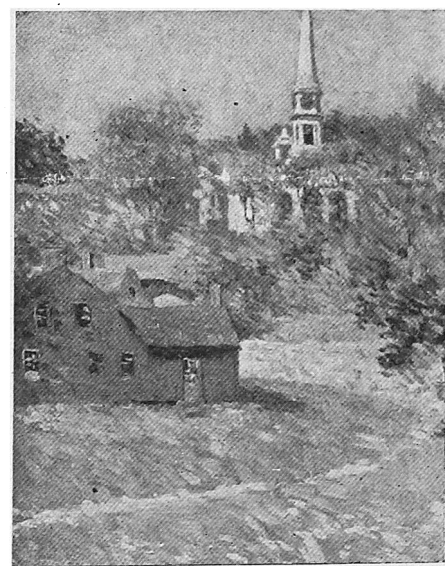
A pleasant foil to this exhibition is Mrs. Marion Monks Chase's watercolors, which hold court in the same gallery. These are fine, modern examples of pure aquarelles

jects, works which have been characterized not only by rare beauty, but by genuine spirituality—a rare quality in modern painting. John Doe.

PHILADELPHIA.

At the annual meeting of stockholders of the Pa. Academy, on Feb. 7, Messrs. Clement B. Newbold, Edward T. Stotesbury, Alfred C. Harrison and T. DeWitt Cuyler were re-elected as members of the Board of Directors.

The value of the testimony of experts in antiques was demonstrated on Feb. 7 in the verdict of a jury for the defendant in the case of J. A. Randall against Alexander Sellers in Common Pleas Court No. 4, suing to recover \$1,500 on a note given for the purchase of fifteen ponderous tomes, purporting to be the manuscript of the monks of the XIV or XV century, treating of "The Gregorian Mass." "Expert" bibliophiles have decided that the volumes were not nearly so old as was claimed and that their value was greatly exaggerated. The



A NEW ENGLAND CHURCH

J. Eliot Enneking
At the Cathedral Parkway Gallery

FROM ART TALKS WITH RANGER (G. P. Putman's Sons — N. Y. Publishers)
"The production of bogus art will continue as long as we have no law making it a crime to forge a picture. And when such a law shall be seriously contemplated, it will necessarily be extremely difficult to frame one that will define the difference between the legitimate and the illegitimate copies. Personally, I don't believe it is possible for the temperamental painters whose works are, as someone has said, the result of a series of carefully prepared accidents—work produced at great heat—to make a literal copy, even of their own work, I know it would be an absolute impossibility for me to repeat with exactness anything of my own."

EXHIBITIONS NOW ON.

(Continued from page 3.)

Women Painters and Sculptors' Show.

The twenty-fifth annual exhibition of the Association of Women Painters and Sculptors is on at the former Blakeslee Galleries, 665 5th Ave. to Feb. 19. Theresa Bernstein was awarded the National Arts Club Prize of \$100—given by Mr. John Agar—for a vigorously attacked and colorful portrayal of the interior of a crowded car in the elevated. "The Three Sisters," a characteristic arrangement of broadly treated nudes by E. Varian Cockcroft, won the Saltus prize of \$100, given by Mr. Saltus for the best imaginative picture with two or more figures. The landscape prize of the same amount, given by Mr. Emerson McMillin, went to Marian Bullard for a sunny village street scene, and the sculpture prize of \$50, also given by Mr. McMillin, to Frances Grimes for a charming bas relief, three-quarter length portrait of a little girl.

An "invited" group of Helen M. Turner's pictures is an attraction. Miss Turner is not a member, but is one of the strongest of American women painters, and the canvases which she has sent include a depiction of a young woman seated at a tea table out-of-doors. She is tastefully gowned and carries an ecru and green parasol. The scene is splashed with sunshine and the color and pattern are delightful. Olive Rush's mother and baby picture, and Alice Beard's naive conception of a little faun, nearby, have charm.

Martha Walter paints light and air and children in the open in her own delightful way. She, too, shows an outdoor tea table and gay little girls, a blonde and a brunette, with Japanese parasols. It is one of the most spontaneous pictures in the exhibition. Edith M. Magonigle shows a portrait, in the modern vein, of Miss Nancy Vanderpool, and Varian Cockcroft depicts "Mme. K." rather brutally. The painting is very dexterous, and Miss Cockcroft has combined crude colors daringly with a result which is striking and barbaric.

Jane Peterson's outdoor subjects are exceedingly clever and Harriett Bowdoin contributes sunny pictures with flowers. Alethea Platt's "Resting Awhile," an interior with an old lady seated in a rocker, is one of the most sympathetic canvases from her brush, and there is a real little girl, portrayed by Josephine Lewis in a sensitive way. Miss Lewis' portraits of children are notably sincere and delightful. There is a large and interesting portrait of Batelo Robino—a dancer by Della Shull—vigorously attacked and most convincing.

Hilda Belcher's little watercolor, "The Velvet Shoe," shows a blonde young girl in a black gown, with a few sprays of lilies of the valley at her breast, seated by an open fireplace, contemplating the toe of her velvet slipper. The medium is handled with great skill and the girl who is pictured is quite unconscious and unposed.

A little canvas called "A Still Cold Night," by Marian G. Traver, has something subtle about it. There is an "invited" pastel portrait by Mrs. Albert Herter. Lydia Field Emmet is represented by a charming figure of a little blond girl and Jennie Browncombe shows a small picture.

The sculptures are exceptionally pleasing. Edith Woodman Burrough's "Youth" is among them and Jane Poupelet shows a charming nude as well as the hen, cat and little head which were at the Academy. Olga P. Muller and Janet Scudder are represented, and among the smaller pieces one notices a delightful little table fountain—a baby holding a duck—by Laura Gardin, Bernice Langton's "Hecate," a sensitive bit of modeling and an interesting portrait study of a man by E. S. Theobald.

The two cases of miniatures contain many good examples, including "The Butterfly" by Theodora Larsh—an exquisite interpretation of Pavlova. The artist has pictured her in ballet costume full length figure and the ineffable grace and charm of color are noteworthy. Miss Larsh's seminude is also most artistic, and Elsie Dodge Pattee shows "Chinese Beads"—a portrait arrangement—charming in color and feeling. The work of Alice P. T. DeHaas has charm and among the other notable examples is Lucia Fairchild Fuller's "Lady in Old Chinese Coat." There are 446 exhibits in all.

Decorative Art Exhibition.

The Society of Friends of Young Artists, which donated cash prizes to the amount of \$700 within the past year at three different exhibitions by painters, sculptors, and architects, is planning a competition in decorative art for which substantial rewards will be offered. Within a fortnight Mrs. Gertrude Vanderbilt Whitney will announce the theme of the competition from the studio of C. S. Pietro, 630 Fifth Ave. The exhibition will open April 15 in Mrs. Whitney's studio, 8 West 8th St. The first prize of \$200 will be given by Mr. Otto H. Kahn, and Mrs. Whitney will offer ten prizes of \$25 each.

Landscapes by William Keith.

Landscapes by the late William Keith, the veteran Cal. painter, loaned, some by the estate, and some by private collectors, are on exhibition at the New York School of Applied Design for Women, 160 Lexington Ave. to March 1. This painter, for a while followed the tradition of the Hudson River School, then influenced by the Barbizon painters, developed his own art. An example of his early, over cautious, detailed work is shown and later canvases, broader and more vigorous. The landscapes are large California scenes, and rich in color with glowing skies.

Pictures by Dewing Woodward.

Some 25 oils, pastels and chalk drawings by Dewing Woodward form an attractive exhibition at 37 Mad. Ave. where they will be shown to Feb. 18. Her treatment of nudes, in the open, and of trees and flowers, suggests the expression of an emotional or spiritual mood rather than a purely optical rendering and her canvases are well lit.

"The Dragon-Fly," an oil, two nude children, sitting on the grass, watching the movements of the dragon-fly, has charm, and a study of a little girl cutting out paper dolls is delightful. Among the oils, besides nudes and decorative panels, is a head, in profile, of a lovely brunette girl, which is called "A Modern St. Cecilia." Among the decorative panels are "Maverick Folk Feast" and "La Farandole (A Harvest Fantasy)." "Fire Opal" is the best of the pastels.

Drake Memorial Show at Public Library.

The recent death of Alexander Wilson Drake is the occasion of a memorial exhibition by the Prints Division of the N. Y. Public Library, which will be on view in the Stuart gallery (room 316) from Feb. 10 until March 20. Excepting some biographical notes relating to Mr. Drake, the show consists of wood engravings by well-known masters of the art in America connected with Mr. Drake's time and activity. The exhibition is fittingly introduced by some of the earliest examples of the technique of the so-called "new school."

The exhibition forms, so to speak, a tribute to the memory of one whose influence in the field of wood engraving and book illustration was so very strong in the last quarter of the nineteenth century, while at the same time it offers a summary review of the development of a period of wood engraving in this country, which, in its finest productions, will remain a noteworthy epoch in the annals of engravings.

John Wenger at Folsom Gallery.

"Afternoon Tea" is the most charming of twenty oils by John Wenger on view at the Folsom Galleries, 396 5 Ave. to Feb. 16. The Samovar, fruit and other bits of still life are skillfully painted, but the face of the young woman at the table seems a bit too highly finished to be in tune with the more impressionistically treated surroundings. The color scheme is delicately charming. In two snow scenes inert nature is realistically depicted and there are decorative landscapes and imaginative compositions suggestive of the Arabian Nights.

Ritschel at Pratt Institute.

William Ritschel well expresses the power and movement of the sea in marines which are among his nineteen exhibits at the Pratt Institute, Brooklyn, where they will remain to Feb. 28. He skillfully pictures on his canvases the varied atmospheric manifestations of nature not easy to realize. "Storm Swept Cypress, Point Lobos, California" is very impressive, and "Midnight Sun—Fishing, Norway," gives us an uncommonly interesting glimpse of something few have seen. Sunny and foggy mornings in picturesque California are shown, and the painter has noted beautiful arrangements of nature everywhere. In one canvas the East River is pictured.

VESTAL VIRGINS
Monticelli

In Coming Catholina Lambert Sale

VIRGIN AND CHILD
Botticelli

In Coming Catholina Lambert Sale

Landscapes by Olson.

Some thirty little oils by Joseph Oliver Olson, a young man who has never given an exhibition before, are at the galleries of Samuel Schwartz Sons & Co., 290 5th Ave., to Feb. 15th. The painter's realization of atmospheric conditions not easy to seize is noteworthy. The brushing is vigorous and the color fresh and brilliant. Among the most interesting canvases are rainy day views with pedestrians scurrying along, reflected in the watery streets. There is a serious characterization of an old man, beach scenes, fishing boats with rippling sunlight flooded water, California pictures showing decorative eucalyptus trees, etc.

Stauffer Prints to Library.

The bequest of the late David McNeely Stauffer has enriched the already fine collection at the N. Y. Public Library by about 14,000 prints. Mr. Stauffer made a specialty of collecting American engravings, and at least one-third of the total is made up of these specimens. His book, "American Engravers on Copper and Steel," published in two volumes in 1907 by the Grolier Club is a comprehensive and authoritative work on this subject. Many of the illustrations in these volumes were taken from the collection, which is of interest and value as a record of the development of engraving on metal in the United States.

Girls' Work at Art Club.

There are some good things in a little exhibition of the work of some young women artists at the Catherine Lorillard Wolfe Art Club, in Grace Church house, Broadway and 10th. St. Hope Miller's watercolors are particularly good. She shows a delightful, fanciful illustration for "The Tailor of Gloucester" and there is pathos, as well as good drawing and skillful handling of the medium, in her East Side street scenes—a pitiful little girl, clasping her equally destitute dog to her bosom. Marian Olmstead's little oil landscapes are atmospheric and delicately colorful. Winifred Selwyn's watercolors are also good, and she shows a woman making cake, a girl standing in a doorway, an interesting little landscape in pastel, and three little outdoor oils. Marian M. Kerr shows interesting oil landscapes and Ida P. Becker's "Alabama Barn" and "Autumn Fruit"—a girl, picking grapes—are pleasing.

Art at Union League Club.

At the monthly exhibition of the Union League Club, on this week, Howard Russell Butler shows six vigorous marines and Elliott Daingerfield as many characteristic canvases; Albert Groll his five typical Arizona landscapes, including a colorful and atmospheric one portraying a sand storm. There are four examples of Richard E. Miller's characterizations of dainty femininity and five poetic landscapes by Henry W. Ranger.

Landscapes by Mygatt.

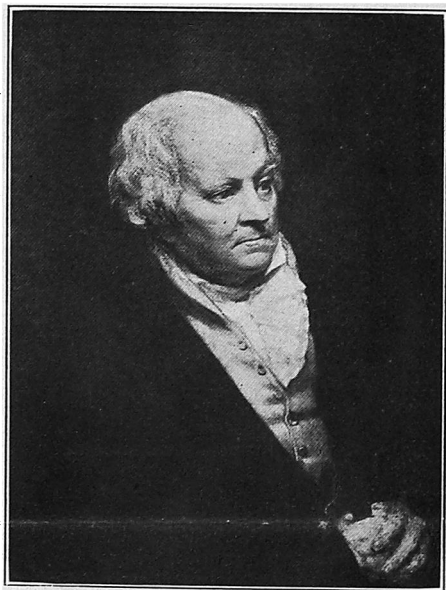
Some 36 landscapes in oil by Robertson K. Mygatt shown at the Louis Katz galleries, 103 W. 74 St. to Feb. 26, inclusive, are true to nature and charming in color. Nature's quiet moods most appeal to the artist, and the work has refinement of vision. Among the best examples are "A Tidal Stream" with tender greens, grays and yellows and a wonderful feeling of space and air. "The Danbury Road, Moonlight," an effective "arrangement" of a marsh and a clump of sunlit trees.

THE ARCHITECTURAL LEAGUE.

(By the Second Viewer.)

Those who write in the "lay" press on matters of art have never told us why the exhibitions of the Architectural League are flat and unprofitable. We have been submitting patiently to these exhibitions for years, hoping that certain fundamental ideas would find their way—somehow—into the circle of power, and that, sooner or later, a really effective and logical union of the related arts of architecture, painting, and sculpture would find demonstration. But, in despairing moments, one never would have supposed that solution lay in the magic of blue gauze which now tempers the clear light of the Vanderbilt Gallery.

The present exhibition has the same basic fault that was felt in former years—a lack of true architectural sense in the selection and arrangement of exhibits. Instead of har-

SIR WILLIAM HERSCHEL
Raeburn

In Coming Catholina Lambert Sale

mony, cohesion, and largeness in effect, we have confusion, fragmentariness and littleness. Diversity is a rampant presence. One does not object to diversity, indeed one demands it, but it must be controlled; it must serve a large plan. Of the individual exhibits, there are in truth several notable features. The sculpture of Herbert Adams, even in the photographic representation made here, is distinguished, the heads of young women (including a comparatively unfamiliar one of Julia Marlowe) being especially attractive. Standing apart also is the collaborative model for a Music Hall—the work of Kenneth Carpenter (architect), John Gregory (sculptor) and Eugene Savage (painter). Savage is rendering in watercolor of Raphael's "School of Athens" and a part of the ceiling in the Vatican "Stanze" is a much more impressive exhibit than Savage's enormous mural painting. Robert Aitken shows an effective sundial, supported by a young faun in bronze. French's large figure, "The Spirit of Life," in a gilded cast is ill-placed, being much too large for the garden composition in which it is set.

Lukeman's Strauss memorial figure of a reclining woman as pendant to the French figure better approaches the desired scale.

The mural paintings, as a whole, are weak, although Stanley Arthur's Delaware Capitol decoration (Continental troops marching) and Violet Oakley's studies are "striking," if rather affectingly so.

The photographs of commercial buildings, the clever watercolor renderings of distinctly bad architecture, and the formal rendering of bits of good architecture, are, as usual, a bore. What a contradiction of endeavor is represented in the hanging of decorative pictures with others that make ridiculous the decorative intent. Whatever else may be said about the exhibitions of the League, it must be apparent to the thoughtful visitor that the main fault is an architectural fault—the lack of a cohesive and well-proportioned plan. Even the bits of sculpture placed this year outside the building are out of tune, being out of tone. Apologists for the League plead a lack of funds. Nonsense! The lack is one of thought.

James Britton.

PARIS LETTER.

Paris, Feb. 1, 1916.

At an exhibition at the Galerie des Indépendants in the rue La Boétie, just closed, there were strikingly interesting canvases by Chalié, Alexander Altmann, G. Dorignac, Luigini, Lagar, Madeline, Maurice Chabas, and Widhopff, and statuettes of notable merit by Soudbinine. One of the latter, done to order for the Tsar of Russia, is a portrait-bust of La Pavlowa, the dancer. The sculptor has translated into his work both action and emotion. Chalié combines vigor and grace in his nudes, and Altmann's snow scenes are astonishingly real. Maurice Chabas differs wholly from his famous brother in his sense and choice of color; but his individuality in this particular is very pleasing. He deals in contrasts that are warm and enlivening, but never dazzling. In Lagar is recognized a new follower of Cézanne, of whom much good is predicted. He has found a gamut of grays which are not obtrusively suggestive of other paintings. Georges Dorignac appears to be seeking renown as a disciple of Rodin in design, and thus far is impressive; but he evidently lacks a delicate power of modulation in color.

There is preparing at the Georges Bernheim gallery in the rue La Boétie an exhibition, for the benefit of French war-prisoners, which will have this rather unusual feature—that all the pictures will be of one or two sizes. In one division of the gallery there will be no canvases that exceed 4x5 inches; in the other, the size is fixed at about 16x18 inches. The frames will all be of the same model, perfectly plain and unobtrusive. There is the advantage in this, that, aside from light and the relative placing of the pictures, the beholder's judgment of them will be less subject to meretricious influence than where the artist may distract attention from defects or weaknesses of his work by the cunning choice of a frame. But this exhibition will be noteworthy for a much more important reason. The list of artists contributing to it is long, and among them are many of established fame. All of the pictures are for sale; and in the few cases where the painter does not give his work outright to the patriotic cause, he reserves for himself only a small percentage of the price. Two Americans have complied with the invitation to contribute their work, Frederic Frieske and Walter Gay. Elizabeth Nourse will also send. Mr. Frieske's picture, which is of the larger size, is in a pervading tone of pale blue-gray, and in execution gives at a little distance the impression of a mosaic. The subject is a girl, decidedly Oriental in type and in the general lines of her costume, who, with a pose of classic simplicity, is regarding herself in a hand-mirror.

The majority of the important French artists have already sent miniature canvases for this exhibition. From these the public may derive new notions of the relative value of their talent. Certain painters, well known by the large canvases which they have habitually shown at the regular Salons, reveal seemingly a very different kind of merit when they concentrate the strokes of the brush or the pencil on a narrowly limited area. From this point of view there is, undoubtedly, much curious satisfaction to be had in this coming show. I have already had the opportunity of seeing the contributions of Boldini, Joseph Bail, Roll, president of the Société Nationale des Beaux Arts; Paul Chabas, Lucien Simon, Guillemin, Gervex, Dagnan, Bouveret, Le Sidaner, Albert Besnard, F. Flameng, Lhermitte, Raffaelli, Rochegresse, Willette, and a dozen others.

The artist colony in Paris has felt a sympathetic shock at the death in battle of Lieut. Charles Sanford Ward, son of the English sculptor, Herbert Ward, who was a companion of Stanley in Africa. Herbert Ward has resided in Paris for some years and has exhibited his sculptures of African types in the Senior Salon with considerable success.

Eric Tayne.

TOLEDO.

The February transient exhibition at the Toledo Museum include fifty oils by Sandor Landeau. A large "Gold Medal" painting, "The Prayers for Lost Seamen," is shown. The largest collection of Joseph Pennell's work ever shown here is included in the exhibit. There are eighty etchings and lithographs, most of which were made in the large manufacturing cities of America and Europe.

Garden pictures by Mary Helen Carlisle occupy the Mohr galleries.

An unusually interesting group of eight portraits, painted by Chester C. Hayes, of members of the Toledo Tile Club has just been finished and will be used as a frieze in one of the Tile Club's rooms.

The Thomas S. Parkhurst exhibit at Lima, Ohio, includes several Parisian street scenes by L. E. Van Gorder, of Toledo.

Frank Sottek.

PROVIDENCE.

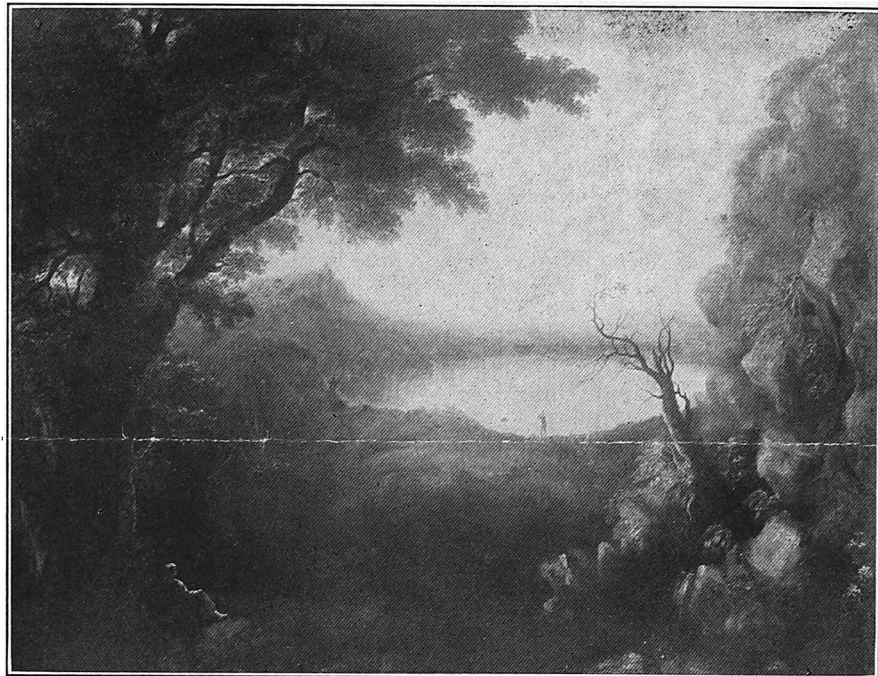
Sydney R. Burleigh, president of the Art Club, has a show of his paintings in the Art Club gallery. There are 100 examples, mostly recent work, and of interest and variety. Many delicate and subtle phases of nature are handled with discretion and a new and serious note is evident, showing a clear vision and a mature art.

Among the best works are "At the Old Inn Door," a successful picturing of moss-stained early English architecture and "Nightfall on the Sakonnet," a dreamy and tender picture, and "Edge of the World," a striking watercolor painted at Donegal, Ireland.

Other examples of especial interest are "After Rain," a study of sky and water at East Boothbay, Me.; "Morning of Blue Nest," a sensitive harmony in a delightful series of greys; "Down the Bay," "Once a Busy Street" and "The Hand-Organ."

At a local gallery 24 oils by Walter Francis Brown have been recently shown. Venetian scenes predominated and, as is his custom, the artist used clean crisp color and took full advantage of all the accessories of dyed sails and luxuriant flowers clambering over picturesque trellises and arbors. "St. Salute Garden—May" was a large canvas of beautiful design and "On the Lagoon" suggested a Cazin.

Several canvases painted recently at Newport, R. I., complete the exhibition, of which "Trinity Church" is easily the most important. While a few pictures incline overmuch to a surface prettiness of texture, there is still a deal of serious and sound painting and an evident and enviable ability on the



LAKE ALBANO

Richard Wilson

In Coming Catholina Lambert Sale

part of the artist to see beauty and eliminate ugliness.

At a recent Sunday doctent talk at the R. I. School of Design, George W. Whitaker read his paper touching on Inness, Wyant and others of his early associates.

W. Alden Brown.

CLEVELAND.

The most thoroughly satisfying of the several "one man" picture shows, recently held here or still on, is that of marines shown by Paul Dougherty at the Gage Gallery. Several of his Cornish coast pictures were among these, with others of the Maine and Mass. coasts, no less virile. Dougherty plans to do his next work on the Cala. coast and then to invade Howard Russell Butler's and William Ritschel's territory.

A joint exhibition of oils by Henry W. Ranger and F. Ballard Williams, shown for a fortnight at the Gage Gallery has been enjoyed by art lovers. The latter showed several landscapes, of which "A Vermont Hillside" was perhaps the best, while his "Sylvan Festival," "Fete by the Lake" and other canvases, in which beautiful women are holding festival under the trees, had the charm of a Fragonard or Monticelli with more than a suggestion of the glowing color of the latter. Ranger showed wood interiors, "Noank" in moonlight and at sunrise, and a small "San Juan, Porto Rico." Etchings by Philip Little of Salem, Mass., and some delightfully spontaneous child portraits in watercolor by Miss Elinor M. Barnard of London, have been other special attractions at this gallery.

At the Korner & Wood Gallery representative watercolors by the late F. Hopkinson Smith have been shown, following an exhibition by Orville Peets, local painter and etcher.

MINNEAPOLIS.

The Minneapolis Institute celebrated its first anniversary of the occupancy of the new building by a public reception to its members and friends. The current exhibition is that of the National Society of Portrait Painters shown in other cities and described in the ART NEWS when first shown in New York.

The portrait of Mr. Cadwallader Washburn by Wm. M. Chase was especially enjoyed by a large number who had known him here from infancy, and watched his art progress with enthusiasm.

The forceful portrait by Louis Betts of Mr. Chas. L. Hutchinson, president of the Chicago Art Institute, was favorably commented upon, as Mr. Hutchinson is, through frequent visits, a familiar figure here. There was also a personal interest in the portrait of Mr. Cottle by Douglas Voete, the early director of the local school.

Last year the Board of Education built a new school building, and at the request of the people in that vicinity named it the Thomas Lowry school. It stands opposite the beautiful little Audubon Park, and is a model in equipment. It will be opened on Feb. 28, the day following the anniversary of Mr. Lowry's birthday. The gift of 200 pictures, reproductions of famous paintings and sculpture, will be placed in the rooms, as had been arranged by the generosity of the late Mrs. Lowry as a memorial to her husband. Mrs. Lowry had given much thought to the selection of the pictures which should be appropriate for the age of the children of each grade, and they have been framed with great care.

Hayley-Lever, R. Henri, H. L. Hildebrandt, C. S. Hopkinson, W. H. Howe, R. Kent, P. King, L. A. Kroll, J. Lie, W. McEwen, H. G. Martin, R. E. Miller, C. J. Nordell, L. Ochtman, W. L. Palmer, B. G. Phillips, E. H. Potthast, B. Priestman, W. S. Robinson.

IN STUDIO AND GALLERY.

Dined by S. M. Roosevelt.

Some forty members of the National Society of Portrait Painters were guests at a dinner in the Hotel Vanderbilt, last Saturday night, given by S. Montgomery Roosevelt, chairman of the executive committee.

Those present were: Cecilia Beaux, Geo. Bellows, F. W. Benson, Louis Betts, A. Borie, W. M. Chase, Ralph Clarkson, W. Cotton, B. H. Crawford, H. G. Cushing, J. de Camp, Lydia F. Emmet, Charles D. Gibson, W. Glackens, Ben Ali Haggin, V. D. Hecht, R. Henri, H. S. Hubbell, J. C. Johansen, De Witt M. Lockman, G. Luks, M. Jean McLane, R. E. Miller, Ellen E. Rand, J. G. Seyffert, W. T. Smedley, E. Speicher, Helen M. Turner, R. Vonnoh, D. Volk, J. A. Weir and I. R. Wiles.

William H. Cotton is painting a three-quarter-length seated portrait of George Barr McCutcheon, the author, at his studio, 1 W. 64 St. It promises to be a thoroughly good likeness, is interesting in arrangement, and has strong technical qualities. A recent portrait of Miss Violet Gordon-King is one of this artist's most successful works.

Philip Schmand has about completed his full-length portrait of Miss Annette Westbay. The subject wears a gown of soft, silvery green, which blends harmoniously with a warm gray background. The simple arrangement of the composition is ably handled and the result is picturesque and graceful.

Joseph Boston's exhibition at Pratt Institute, Brooklyn, was prolonged a week beyond original plans, closing Feb. 5. His charming canvas, "Vanity Fair," was one of the pictures sold during the display, and others are under consideration. At his studio in Carnegie Hall he has recently completed an interesting landscape, "Indian Mountain, Ausable Lake," in which he has succeeded in combining dignity, grandeur and beauty of color.

J. Campbell Phillips recently returned to his Carnegie Hall studio from Hartsville, S. C., where he painted a three-quarter-length seated portrait of Mayor James L. Coker. The work shows spontaneity, and has good flesh tones. The artist has ably presented the gentle, kindly expression of the sitter, whose distinguished head must have been a joy to paint. Among other recent portraits are the two sons of Mr. Henry Wineberg.

Henry Mosler, who has quite recovered from his recent accident, has resumed work at his Carnegie Hall studio. He is at work upon a new canvas, "The Miser," which is typically good in color and interesting in composition.

At his studio, 230 Fifth Ave., Charles F. Naegle is completing a series of decorations for the Watertown, N. Y., public library. At present he is at work upon six panels. These include views of old Watertown, of historical interest, and show the city at about 1860. The scenes are thoroughly American, accurately composed from photographs of the period. Portraits of men great in the country's history, who made Watertown their headquarters during the war of 1812, will also be part of the decoration of the library. They will include President Madison, Governor Tompkins, General Dearborn, General Pike, and Commodore Woolsey. Mrs. Kate Vaughan, wife of Captain Vaughan, will also be commemorated. A recent fine portrait of Mrs. William Gow, and one of Mrs. Willis Reese, painted this winter, may still be seen at Naegle's studio.

Henry Golden Dearth has recently completed an unusually fine portrait of Miss Blair, daughter of Mrs. Chauncey Blair, of Chicago. It is so high in key as to touch, at times, the top-notch point in the color scale. But so well balanced are the contrasting tones that the strength of a master hand is revealed. With light touches the artist appears to have gone over the delicate flesh tints in the youthful face, and portrayed with deftness their subtlest lights and shadows. The composition is an example of his usual good taste. His portrait of his daughter Nina is well hung in the Metropolitan Museum.

Mr. Samuel O. Buckner, President of the Milwaukee Art Society, has purchased C. Arnold Slade's "Portrait of a Normandy Fisherman" and "Peasant Woman." Mrs. Ferguson, of Springfield, Ill., has bought the artist's canvas, "Les Nouvelles," which was shown at the Springfield exhibition.

FORT WORTH (TEXAS).

The seventh annual exhibition of selected paintings is now on at the Museum. The exhibition was assembled for the Texas circuit, consisting of Fort Worth, Austin, San Antonio, and Galveston, by the Federation of Arts. In addition to the 45 paintings by American artists, there are five paintings by English, French and German artists. Gallery talks on the exhibition are given by the artists of the city on Thursdays and Saturdays. The Fort Worth Art Association has offered prizes for the best written estimate of the exhibition or any single picture by the pupils of the grammar and secondary schools.

The following artists are represented in the exhibition: C. W. Ashley, O. E. Berninghaus, M. P. Bewley, L. Blumenschein, F. S. Bredin, G. E. Browne, Mrs. L. U. Brumback, Mrs. M. B. Bullard, E. Carlsen, I. F. Carlson, F. S. Chase, C. C. Cooper, E. I. Couse, C. C. Curran, C. H. Davis, L. Dill, E. Dufner, W. Dunton, C. W. Eaton,

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**CALENDAR OF SPECIAL NEW YORK
EXHIBITIONS.**

American Art Galleries, 6 E. 23 St.—Catho-
lina Lambert Coll'n on view to sale at the
Plaza Hotel, evenings, Feb. 21-24.

Anderson Galleries, Mad. Ave. at 40 St.—
The original autograph letters of Robert
Louis Stevenson to his father and mother.
Rare books in fine bindings from Riviere
& Son. The Paltsits Library of Ameri-
cana.

Arlington Galleries, 274 Madison Ave.—
Works by G. Glenn Newell, Robt. H. Nis-
bet and Arthur J. Powell, Feb. 14-26.

Berlin Photographic Co., 305 Madison Ave.—
Works by Paul Manship, Feb. 15-Mar. 5.
Former Blakeslee Galleries, 665 Fifth Ave.—
25 Ann'l Exhib'n of the Ass'n of Women
Painters and Sculptors, to Feb. 19.

Bonaventure Galleries, 601 Fifth Ave.—
Autographs of celebrities.

Braun & Company, 13 W. 46 St.—Work of
Gabriel Nicolet, to Feb. 12.—Pictures by
Ossip L. Linde, Mar. 14—Feb. 4.

Braus Gallery, 2123 Broadway.—Paintings
by W. C. Fidler, to Feb. 19.

Brooklyn Museum, Eastern Parkway and
Washington Ave.—Swedish Art Exhibi-
tion, to Feb. 28.

D. Calo & Sons, 8 W. 45 St.—American and
Foreign Paintings.

Canessa Gallery, 547 Fifth Ave.—French
Renaissance, Louis XV and Louis XVI
Jewelry Exhibited at the Pana-Pacific
Exposition.

Cathedral Parkway Gallery, 2837 B'way.—
Pictures by J. Eliot Enneking, to March 1.
City Club, 55 W. 44 St.—Landscapes by L.
Mazzanovich, to Feb. 14.

Daniel Gallery, 2 W. 47 St.—Landscapes by
Ernest Lawson, to Feb. 21.

Ehrich Galleries, 707 5th Ave.—Works of
Greco, Goya and Zurbaran.

Edward I. Farmer, 5 W. 56 St.—Blanc de
Chine Figures.

Fine Arts Building, 215 W. 57 St.—Ann'l
Exh'n Architectural League, to Feb. 26.

Folsom Galleries, 396 Fifth Ave.—Tapestries
by Mrs. Francis Bailey Vanderhoef, to
Feb. 16.—Recent Paintings by John Wen-
ger to Feb. 16, and Oils by Harry L. Hoff-
man to Feb. 17.

Gorham Galleries, Fifth Ave. & 36 St.—
Recent Decorative Art by prominent
American Sculptors, Mar. 20—Apr. 15.

Goupil & Co. Galleries, 58 W. 45 St.—
Paintings by Emmelene Abbey Dunn and
Abbie S. Phillips, to Feb. 15.—Monotypes
in Color by D. W. Humphrey, S. H. Mc-
Rae, H. K. Smith and Gustave Verbeek,
Feb. 16-29.

Geo. Gray Barnard Cloisters, 189 St. and
Ft. Washington Ave.—10 a. m. to 5 p. m.,
week days, and 2 to 5 p. m., Sundays.

Holland Galleries, 500 Fifth Ave., cor-
ner 42 St.—American and Foreign Works.
Louis Katz Galleries, 103 W. 74.—Paintings
by Robertson K. Mygatt, to Feb. 26.

Kennedy & Co., 613 Fifth Ave.—Old Eng-
lish and French Colored Prints to Feb. 29.
Keppel & Co., 4 E. 39 St.—Joseph Pennell's
new N. Y. and other Etchings, to Feb. 15.
—Etchings and Lithographs by Whistler,
Feb. 17—Mar. 12.

Knoedler Galleries, 556 Fifth Ave.—Old
English Mezzotints—Works of Jan Chel-
minski, to Feb. 15.—Works by Louis
Kronberg and John Henning Fry, Feb.
14-26.

John Levy Galleries, 14 E. 46 St.—Ameri-
can and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pot-
tery and Handwrought Jewelry.

Catherine Lorillard Wolfe Club, 802 Bway.
—Work of Members, through Feb.

Lotos Club—Works by Artist Members,
Feb. 12-17.

Macbeth Galleries, 450 Fifth Ave.—Pic-
tures by Jules Guerin, Upper Gallery. Dec-
orations by Elmer MacRae, Pictures by
Lester Baronda, Lower Gallery to Feb. 16.
—30 Paintings by 30 Artists—Feb. 16-29.

Maddow Club, 108 W. 55 St.—New
Group, to Feb. 15.

Metropolitan Museum, Central Park at 82
St. East—Open daily from 10 A. M. to
5 P. M.; Saturdays until 10 P. M.; Sun-
days 1 P. M. to 5 P. M. Admission Mon-
days and Fridays 25c. Free other days.

Milch Gallery, 939 Madison Ave.—American
Pictures.

Milch Gallery, 939 Madison Ave.—Works of
Walter Clark, Feb. 14-26.

Modern Gallery, 500 Fifth Ave.—Works by
Cezanne Van Gogh and others.

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Montross Gallery, 550 Fifth Ave.—50 Pic-
tures by 50 American Artists, to Mar. 4.
Municipal Art Gallery, 16 St. & Irving Pl.—
American Posters, to Mar. 25.

Museum of French Art, 599 Fifth Ave.—
Work of French Artists in the Trenches.
National Arts Club, 119 E. 19 St.—Ex-
hibition American Water Color Society,
to Feb. 27.

N. Y. Public Library, Print Gallery (321)—
Portraits of Women. On indefinitely.—
Room 322—Mezzotints from the J. L.
Cadwalader Collection.—"Making of an
Etching."—"Making of a Wood-Engrav-
ing."

Pen and Brush Club, 132 E. 19 St.—Ann'l
Exhib'n Oils, Sculpture and Crafts, Feb.
6—Mar. 6.

Persian Art Gallery, 707 Fifth Ave.—Persian
Miniature Paintings.

Petrus Stuyvesant Club, 129 E. 10 St.—
Paintings by Harriet Titlow and Ellen
Ravenscroft, to Feb. 12.

Photo-Secession Gallery, 291 Fifth Ave.—
Works by John Marin.

Pratt Institute, Brooklyn.—Paintings by
William Ritschel, to Feb. 28.

Ralston Galleries, 567 Fifth Ave.—Etchings
by A. E. Howarth, to Feb. 12.—Exhib'n
by Group of Portrait Painters, Feb. 14-26.

Regnard & Co., 57 W. 49 St.—Dutch and
Flemish Paintings.

Reinhardt Galleries, 565 Fifth Ave.—Por-
traits by W. H. Funk—Feb. 11—Mar. 11.

Rose Gallery, 246 Fifth Ave.—Works by
Raphael Kirchner, to Feb. 12.

The Salvar Studio, 12 E. 48 St.—Coll'n of
Rare Buddhas and Japanese Color Prints.

Henry Schultheis Gallery, 142 Fulton St.—
American and Foreign Pictures.

School of Applied Design, Lex. Av. and 30
St.—Works by William Keith, to Mar. 1.

Scott & Fowles Galleries, 590 Fifth Ave.—
Works by Early English Painters.

Jacques Seligman Galleries, 705 5th Ave.—
Mr. Albert Gallatin's Loan Exhib'n, to
Feb. 12.—Henry Clews, Jr.'s Group God
of Humouristics.—Portraits by Robert
Reid, Feb. 14-26.

Thumbbox Gallery, 24 E. 49 St.—Paintings
and Drawings by Wood Gaylor, to Feb.
19.

University Settlement, 184 Eldridge St.—
People's Art Guild Exhibition.

Mrs. Whitney's Studio, 8 W. 8 St.—Works
by John Sloan.—Mrs. Whitney's Sculp-
tures follow.

Max Williams, Madison Ave. at 46 St.—
Colored Mezzotints by S. Arlent Ed-
wards, F. G. Stevenson and Others.

Women's University Club, 106 E. 52 St.—
Exhib'n of Miniatures and Sculpture by
Marie Apel, Feb. 13-26, 2 to 6 P. M.

Yamanaka Galleries, 254 Fifth Ave.—Ex-
hib'n of Old Japanese Color Prints by
Hokusai and His Pupils and the famous
Ukiyo-e Artists—Feb. 14-26.

37 Madison Ave.—Paintings by Dewing
—Woodward.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Catho-
lina Lambert Paintings on exhibition
from Feb. 12 to Sale at the Plaza Hotel
Ball Room, Feb. 21-24.

Anderson Galleries, Madison Avenue at 40
St.—Books on Incunabula, Topography,
Cartography, and other subjects from the
Library of Victor Hugo Paltsits, now on
exhibition to sale Monday and Tuesday
afts., Feb. 14-15.—Rare Americana, now
on exhibition to sale Tuesday aft., Feb.
15.—A large collection of the Autograph
Letters of Robert Louis Stevenson to his
father and mother, consigned by his step-
daughter, Mrs. Salisbury Field, now on
exhibition to sale afts. Feb. 16-17.—Rare
Books and Illuminated Mss. in Fine Bind-
ings, consigned by Robert Riviere & Son
of London, now on exhibition to sale Fri-
day aft., Feb. 18.—Part IX. of the Joline
Collection of American Autographs, on
exhibition Feb. 16 to Sale Feb. 23-24.—
New England Collection of Glass, Pew-
ter, Lustre, Wedgwood, Staffordshire and
Hand-made Rugs, on exhibition Feb. 19
to Sale, afternoons of Feb. 25-26.

Philadelphia Art Gallery, Phila.—Sale of Im-
portant Coll'n, including objects owned
by Duke of Sutherland, of Stafford
House; paintings, tapestries, furniture,
etc., beginning Feb. 15.

Scott and O'Shaughnessy Collector's Club,
30 E. 42 St.—Americana, Morning Feb. 18.
C. F. Libbie & Co., 597 Washington St.,
Boston—Americana, Feb. 16-17.

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Endymion; Original Drawings by
Thackeray; Manuscripts by Swin-
burne; the First Issue of the First
Edition of the Vicar of Wakefield;
complete sets of the First Editions of
famous Authors; Poe's "Annabel
Lee" written on vellum and bound
in crushed levant with hand-painted
miniatures; six bindings with Mini-
atures by Miss Currie, and a most re-
markable Collection of the original
Works of the Masters of Engraving
in France, in forty volumes, magnifi-
cently bound. If there is no bid of
\$9,000 for this Work, the volumes will
be sold separately. The Sale will be
held Friday Evening, February 18th.

Stevenson Letters

Last Sale from the great Collection
of Autograph Letters and Original
Drawings by Robert Louis Stevenson,
consigned by Mrs. Salisbury Field, who
inherited them from her mother, Mrs.
Stevenson. The Original Letters as
written by Stevenson to his father
and mother, from his boyhood in Scot-
land to his death in Samoa. A Col-
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Spring Academy.

The Spring and 91st Exhib'n of the Nat'l Academy will open at the Fine Arts Building, Mar. 18, to close Apr. 23. The following is the Jury of Selection: G. Beal, C. Bittinger, S. L. Blumenschein, H. R. Butler, E. Carlsen, W. M. Chase, P. Cornoyer, Kenyon Cox, Bruce Crane, E. Daingerfield, C. H. Davis, Paul Dougherty, C. W. Hawthorne, W. H. Howe, J. C. Johansen, W. L. Lathrop, H. H. Nichols, L. Ochtman, W. L. Palmer, DeWitt M. Parshall, E. H. Pott-hast, R. Reid, W. Ritschel, H. B. Snell, E. Speicher, H. W. Watrous and I. R. Wiles. The Hanging Committee is composed of W. S. Robinson, E. I. Couze and D. C. French, and the Jury of Awards of Herbert Adams, A. L. Groll, Douglas Volk, R. I. Aitken, H. A. MacNeil, J. A. Weir, F. V. Du Mond and J. F. Murphy.

On View Monday

Messrs. J. P. Silo & Son
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EXHIBITION CALENDAR FOR ARTISTS.

NATIONAL ACADEMY OF DESIGN, 215 W. 57 St.—91st Annual Exhibition.

Works Received Mar. 1-2, 1916
Opens March 18, 1916
Closes April 23, 1916

SALES PAST AND TO COME**Yamanaka Sale \$96,696.**

The sale of the Yamanaka coll'n, at the American Art Galleries, on Monday aft. and Tuesday aft. and eve., resulted in \$96,696. The first session brought \$70,097.50, the second \$8,443.50, and the third \$18,155. The highest price of the sale was the \$4,100 paid, at the first session, by W. W. Seaman, agt., for a large Fei-tsu tripod censer, of mottled emerald green and translucent gray jade. Mr. Edward I. Farmer paid \$3,800 for the huge Fu lions in cloisonné, \$2,400 for a Fei-ts-ui jade vase, \$1,570 for a white jade censer, \$1,300 for a jade altar, \$1,000 for a jade Phoenix vase, \$750 for a Fei-ts-ui ornament of jade and \$575 for an altar set of white jade. To Mr. S. P. Avery fell, at \$2,600, the cloisonné and gilt dog kennel.

Among the purchases of Otto Bernet, agt., were a Fei-ts-ui incense burner at \$2,800, a rock crystal vase \$2,100, another \$1,090, a pair of white jade incense burners \$800, an Aubergine jardiniere \$775, jade peonies in a lacquer jardiniere \$725, an ivory bird with standard \$700, a Cochon China fish bowl \$625, an aubergine jardiniere and a butterfly fish bowl, both \$575, and a jade and amethyst peach tree \$510. W. W. Seaman, agt., gave \$1,400 for a pair of magnolia trees in jardiniere of lapis and gilt, and \$850 for peonies in a gold lacquered jardiniere. Mr. Edward Getz gave \$880 for a tall jade vase; Col. Ruppert \$700 for a green jade vase; Mr. C. B. Field \$600 for another; Mrs. J. J. Goodwin \$550 for a rock crystal vase; Mr. E. Brinkerhoff \$530 for a jade censer; Mr. James L. Breeze \$525 for a black lacquer bird cage, and Mr. C. E. Chapman the same amount for another.

To Miss Lorenz, agent, went for \$850, a tortoise shell bird cage, and for \$500 an ivory one. Mr. H. J. Fosdick gave \$850 for a tortoise shell specimen.

At the second session Mr. Bernet, agent, paid \$1,100 for a reclining Buddha and \$250 for an early Korean painting. Mrs. W. Crocker gave \$450 for a screen by Tasoku; \$340 for noe by Mitsuyoshi, and \$250 for another by Yeitoku. Mrs. Gaines gave \$390 for a Korean screen, and Mrs. Rodman Wanamaker \$340 for a statue of Crown Prince Shotoku. Mr. H. J. Foster secured for \$525 a Buddha. Mr. C. Tinker paid \$450 for a T'ang period stonehead, and Mr. Seaman, agent, \$425 for a memorial group. Miss Lorenz, agent, gave \$100 for a Korean painting, and Mr. L. G. Gray \$500 for a screen by Munesadt.

Stevensons Letters Sale.

The autograph letters of Robert Louis Stevenson, now on exhibition at the Anderson Galleries, previous to the sale on the afternoons of Wed. and Thurs. next, comprise 248 lots. They begin with the scrawls of babyhood and run on till the year of Stevenson's death in Samoa, 1896. With one or two exceptions, all the letters were written to the novelist's parents.

Everything of any interest that Stevenson wrote his parents was carefully treasured by his mother, so that this collection is of an unusual character, the letters being intimate and personal, with details of Stevenson's literary work. This is the last great Stevenson sale by members of the family, and probably the last great sale of Stevensoniana that will ever be held, for the material is now widely scattered to all parts of the globe.

Riviere Bindings Sale.

The finest collection of bindings exhibited in this country since the dispersal of the Hoe library, is now on view at the Anderson Galleries, to be sold next Friday evening. The books come from the famous London binders, Robert Riviere & Son, and are sent for sale because of war conditions in England. Many jeweled and miniature bindings are in the sale, and some wonderful examples of work in leather have attracted wide attention. Many of the books are rare and valuable in themselves. The first edition of Keats's Endymion, the first issue of the first edition of the Vicar of Wakefield, the first folio edition of the plays of Beaumont and Fletcher, a Chaucer of 1561 and a superb copy of the Canterbury Tales, manuscripts by Swinburne, original illustrations by Thackeray and Tenniel, and collected sets of the first editions of famous authors are among the treasures.

Coins Sold at Anderson's.

At a sale of coins, Feb. 4, at the Anderson Galleries, \$1,593.90 was realized. A drachem of Tarentum brought \$77.50 and a shekel, A. D. 66-67, \$54, both from Mr. W. Raymond.

Important Rug Sale at Silo's.

There will be sold at Silo's Fifth Avenue Auction Rooms, N. W. Cor. 45 St. and Fifth Ave., on afternoons from Feb. 15 to 19, at 3 P. M., a notable collection, made by the Boyajian Bros., of Oriental rugs.

An interesting item of this collection is a fragment measuring 12x3 ft. of a XVI century Ispahan rug most beautiful in color and design. The other part of this same rug was sold by the late Stanford White for \$30,000.

Starr Sale at Anderson's.

At the sale of the Theodore B. Starr Collection at the Anderson Galleries on Monday the total was \$7,377.25, on Tuesday \$9,513, making grand total of \$16,890.75. Mr. S. A. Strauss gave \$285 for a clock set with the figures of Cupid and Psyche. The Gorham Co. paid \$180 for a bronze buffalo by H. M. Shradly and \$160 for a bronze group by Forestier. A Minton vase by Solon brought \$550.

Mrs. John O. Blanchard's Engravings.

It is announced that the American Art Association will sell, early in April, the collection of Japanese color prints formed by Mrs. John O. Blanchard and her late husband, during several years' residence in Japan. It is said that the collection, numbering nearly 1,000 impressions, is superior to any that has been offered for sale in this country. It includes works by Harunobu, Kōrijūsai, Shunsho, Kiyonaga, Eishi, Utamarō, Toyokuni, Shigenaga, Eizan, Hokusai, and Hiroshige.

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Greene Americana Sale.

At a sale of Americana, owned by the estate of the late E. W. Greene and others, at the American Art Galleries, on Feb. 3, a collection of copies of letters by Gen. Nat'l Greene, Mr. Greene's father, 2,438 in all, brought \$1,660, from Mr. Geo. D. Smith, Jas. F. Drake, Inc., paid \$187 for a letter from Emerson, to the Second Church, \$101 for Freneau's "Village Merchant" and \$46 for W. L. Loring's Obituary of Mme. Jumel.

On Feb. 4, Mr. Drake gave \$680 for an author's presentation copy of the first and privately printed edition of Longfellow's translation of the "Divine Comedy." Chas. Scribner's Sons secured for \$270, McKenney and Hall's "History of the Indian Tribes of North America," in the original wrappers. Mrs. W. S. Peck paid \$165 for a good impression of the first state of Visscher's early map of N. Y. City. Mr. Smith gave \$145 for Green's mezzotint of Trumbull's full length Washington, second state with margins. For Harriot's "Virginia," Frankfurt, 1590, he paid \$82.50. Mr. Swann, agt., bought for \$200, an authors presentation copy of "The Writings of Longfellow." Mr. Max Williams gave \$130 for Greene's mezzotint of Copley's "Henry Laurens." The total of the session was \$4,992, and of the sale, \$9,185.50.

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